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BUDDHIST MONUMENTS OF CHINA

AND SOUTH-EAST INDIA

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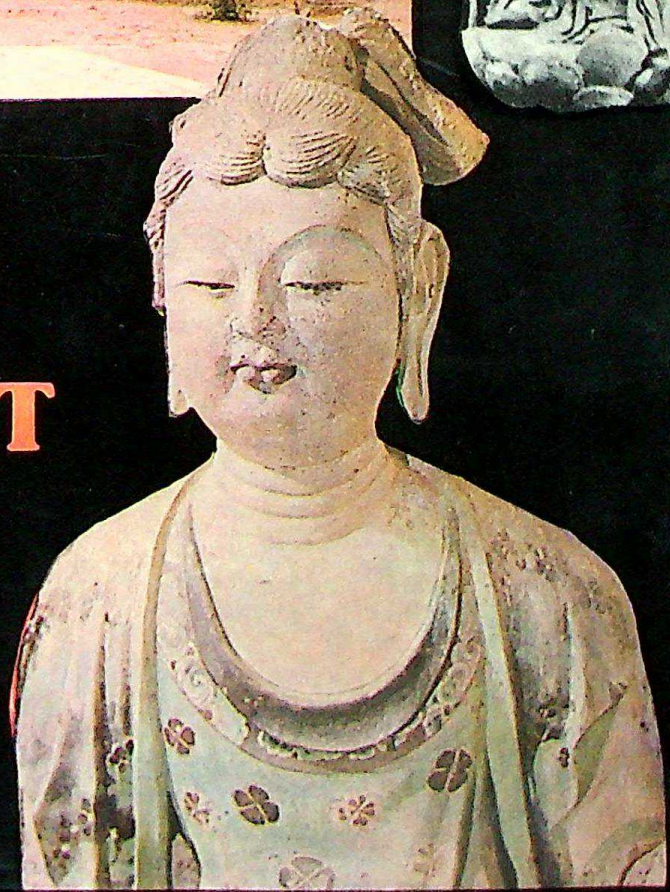

I.K.SARMA

Buddhist Monuments of China

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Buddhist Monuments of China and South-East India

(An Archaeological Perspective)

I.K. SARMA

SUNDEEP PRAKASHAN
DELHI

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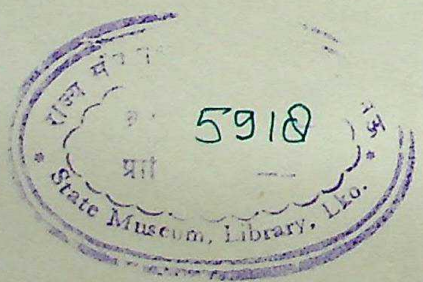

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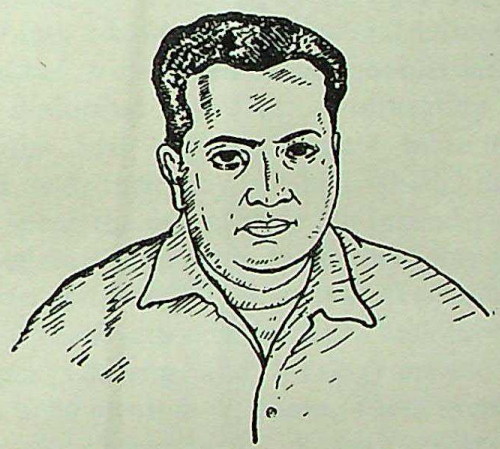

Late Professor Raviprolu Subrahmanyam of Pallipadu village (affectionately called *Pedda Doragāru* or Dr. R.S.), who initiated me to archaeological studies and invigorated my life.

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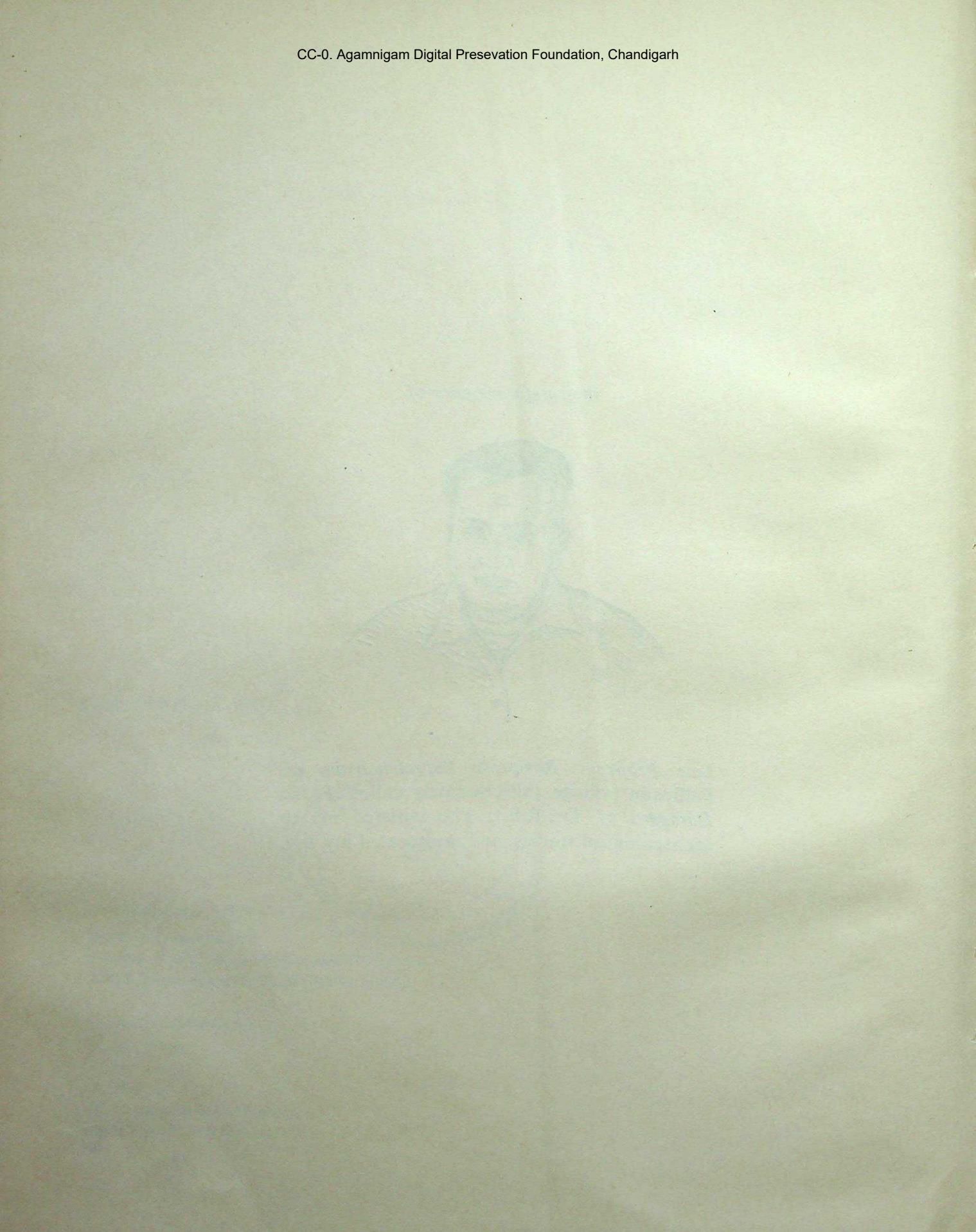

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Foreword

India and China formed two of the important and physically the greatest, constituents of the Ancient World and made substantial contributions to the development of mental and material culture. In many a case they had a parallel development. From about the beginning of the Christian era, if not earlier, the two countries entered into a close commercial and cultural relationship which got further strengthened with the entry and popularisation of Buddhism on a large scale in China. Buddhism served as a cementing force, and cultural exchanges between the two nations became more frequent. Many Indian Buddhist missionaries made their way to China which they adopted as their second home and spent the rest of their life in rendering Buddhist texts into the Chinese and propagating their faith, while there was a gradually increasing influx of the Chinese pilgrims, both lay and of scholastic aptitude, to India from about the close of the fourth century A.D., and the names of three of them (Fa-Hien, Yuan Chwang and I-Tsing) are too well known to Indian students of history to need mention by name. These exchanges of people and ideas resulted into parallel developments in many spheres, particularly ideology and its manifestation in art and architecture, which can be best appreciated only by a comparative study.

The Buddhist Monuments of China and South-East India by Dr. I.K. Sarma, which is an outcome of the author's short visit to China under the India-China cultural exchange programme in 1983, affords us a vivid albeit brief account of the Buddhist monuments scattered in and around the Chinese capital Beijing and in the provinces of Gansu, Shanxi and Henan. We also get an idea of the rich archaeological wealth housed in the museums and some other important institutions in this area. In connection with the museum collections a strict chronological order is followed, and, though not apparent from the caption, prehistoric and protohistoric cultures also find an adequate, though naturally short, coverage. This account will, I am sure, be found highly interesting by the readers.

Sino-Indian intercourse operated both by overland as well as overseas routes, and in the latter South-East India played an important role. Dr. Sarma has rightly invited pointed attention to this aspect and resultant similarities,

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not unoften amounting to identity, in respect of the Buddhist monuments of the two regions. It will be of particular interest to the readers to be told of the presence of several remnants of Pauranic Hinduism in the midst of Buddhism, evidently bespeaking of syncretistic tendencies.

I am immensely happy to commend this book to all the students of early Indian history and particularly those interested in the history of Sino-Indian contacts. Let us hope that such cultural exchanges will contribute to a greater understanding of the interaction between the two cultures and the restoration of cordial relations between the two great nations of the Orient.

Dr. Sarma, one of my most erudite students of whom I have reason to be proud, is an enthusiastic active scholar who has made a mark in the field of Indological studies, and we naturally look for many more illuminating works emanating from his pen.

Nagpur, 1985 AJAY MITRA SHASTRI

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Preface

The present monograph is the outcome of my visit to the People's Republic of China. Under the Indo-China Cultural Exchange Programme, the Bureau of Cultural Relics and Museums, Government of China, Beijing invited two Indian archaeologists. I had the privilege of visiting this country in the month of October 1983 and saw several archaeological sites, monuments and museums in the provinces of Shanxi, Henan and Gansu, besides Beijing and its surroundings. (Fig. 1). A descriptive account of the vast and varied archaeological relics and historical monuments of China is given under four chapters (2 to 5) while in the penultimate chapter (6) the cultural contacts between Buddhist China, South-East India and Ceylon have been examined.

In this narrative, one would find a large portion inevitably devoted to the Buddhist monuments and relics of northern, western and central China, the places mostly covered by me during the whirlwind tour. A sort of chronological order is maintained in the narrative of each chapter while dealing with the various other material relics studied in the museums apart from the monuments and sites. It might be seen that much of the information noted here was obtained by personal observational studies. A few illustrated pamphlets and folders available on sale at the monuments, sites and County Museums were mostly in Chinese with short captions occasionally in English. My guide interpretor Mr. Xiao Lu was kind enough to explain me during his spare time the contents of these folders in Chinese very meticulously. I could prepare notes on many of the objects likewise with the kind help of the museum-keepers as well as guide lecturers. I could also write down the correct names, the description and cultural affiliations of the displayed objects from Chinese into English.

I do not claim any originality over the interpretative aspects of the material cultures unearthed in the People's Republic of China through the archaeological excavations and explorations, particularly of recent years, *i.e.* from 1970 onwards. Although I very much desire to make a critical and comparative study with the Indian monuments, particularly Buddhist, lack of fuller details and authentic books in English on the Chinese monuments restrict me from undertaking such a venture. So the account given here necessarily suffers from fullness of data. Moreover, I could not visit some of the important monu-

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ments in China, in particular the rock-cut caves of Kazil in Kucha area, Maijishan and Yulin grottoes, all in Gansu province, Changan caves, and Yang Zhou, Hung Men, in Central China, the famous memorial site of Xian, and Shansi-Hope west of Beijing, *etc.* My overwhelming desire was to share this rich experience (might be inadequate) gained by study tour, which took me to certain remarkable Buddhist monuments, sites and museums of China, with the students and interested scholars in India. After my return, I have delivered special illustrated lectures at the Mythic Society of India, Bangalore (20. 12.1983), A.P. History Congress, Kakinada (7.1.1984), and the Universities of Nagpur (30.1.1984) and Calicut (21.2.1984). I am very grateful to these learned bodies and Professors and record my happiness here for their appreciative words and encouragement.

At the outset, I am deeply beholden to Dr. (Mrs.) D. Mitra, former Director General, Archaeological Survey of India and to the Ministries of Education and External Affairs, Govt. of India, for deputing me officially to the People's Republic of China. I am grateful to the following officials in China for the manifold courtesies and affectionate welcome extended to me. More particularly, Mr. Maji Chuan, Deputy Director, Cultural Relics Bureau, Mr. Jin Feng, Chief of the Foreign Affairs Section, Cultural Relics Bureau, Madam Sun, Director, Museum of Chinese History, Beijing, Mr. Xiao Zhengwen, Dy. Director, The Palace Museum, Mr. Li Wen-Sheng in-charge of the Longmen Caves, Cultural Relics Preservation Institute, Luoyang; Mrs. Mai Ai Jun, Archaeologist, Luoyang Museum, besides, the authorities of the Gansu State Museum, Dunhuang County Museum and Zhengzhou State Museum (Mr. Zhang Jia Tai and Mrs. Wang Xue Min) have rendered spontaneous help during my study. Mr. Chen of the Cultural Relics Bureau, who finalised the trips and Mr. Xiao Liu of the Division of International Organisations, Bureau of Cultural Relations with Foreign Countries, Ministry of Culture, Beijing, who accompanied me as guide-interpreter, made my voyage to China highly rewarding and pleasant. Embassy of India authorities at Beijing, in particular, Sri A.P. Venkateswaran, Ambassador, Sri Shyam Saran, Counsellor, S/Sri Asok K. Kantha and Biren Nanda, Second Secretaries, Sri K.J. Francis, Administrative Attache, S/Sri S. Damodaran and R.C. Nair, Assistants, did not only arrange this purposeful cultural exchange programme but also extended timely help and guidance whenever approached. My grateful thanks to them. Sri Craig Smith, President, D.L.T. (China Ltd.), Beijing, who met me at Hongkong airport on 7.10.83 on my way to Beijing cheered me up during a crisis at Hongkong Airport. I fondly recall his help with gratitude. My office colleagues in the Temple Survey Southern Region, Madras and Hyderabad Circle, Hyderabad, bade me a pleasant farewell on my official visit to China. I cherish their generosity.

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The credit for preparing the illustrative part of this monograph goes entirely to my colleagues Sri M.U. Qureshi, his son Sri Safiuddin, accomplished photographers, although I have photographed them at the sites myself during the visit. S/Sri P.M. Bhope and S.V. Sutone, Draftsmen Gr. I, S/Sri P.V. Janardhanan and N.K.S. Sharma, Stenographers of the Archaeological Survey of India, Excavations Branch-I, Nagpur have helped me by their competent labour. They have certainly enhanced the value of the publication. Since the visit was officially sponsored by the Govt. of India; the illustrations appearing in the book belong to the Archives of the Archaeological Survey of India. I am grateful to the authorities of the ASI, for permitting me to use them here. I express my grateful thanks to each one of them. I thank the publishers M/s. Sundeep Prakashan ,Delhi for undertaking the publication and the Press for its excellent job within a limited period.

I have no words to express my deep debt of gratitude to Professor Ajay Mitra Shastri for his scholarly and delightful 'Foreword' to this small venture of mine. I am among those privileged who have been benefited by the scholarship, personal affection and generosity of both Drs. Śrīmati and Śrī Shastri.

Lastly, I thank my wife Śrīmati Rajeswari for her constant encouragement and generosity in leaving me free from the family burdens.

Krōdhana,
Chaitra Ugādi
22nd March, 1985

I.K. SARMA

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Glossary of Technical Terms

abhaya : Assurance, no fear.

Akshōbhya : Second—*Dhyāni* Buddha, imperturbable, represents East.

aḷvar : A Vaishṇava saint.

Amitābha : Fourth *Dhyāni*-Buddha. Boundless light, represents West, his cult is widespread in Mahāyāna Buddhism.

Amogha Siddhi : Fifth-*Dhyāni*-Buddha, Infallible success, represents North.

aṇḍa : An egg; applies to the hemispherical dome part of the *stūpa*.

anjali : In adoration; both palms joined at the chest level (*Namaskāra*).

ankaṇa : Intermediary space between pillars and pilasters in a wall.

antarāla : Covered vestibule set between pillars and pilasters in a hall.

ardhaparyankāsana : A seated posture in which one leg (left) is tucked upon a seat while the other (right) dangling.

arhat : Worthy. This is a state, *arhatship*, is a goal of a Buddhist.

āvāsa : Dwelling.

Avalokitēśvara : Male later regarded as an epitome of female grace.

āyaka : Skt. āryaka : worshipful.

Bhaktī : Religious devotion, here to *Buddha Dharma* and *Sangha*.

Bhumisparśa : Touching the earth; a seated *mudra* of Buddha in art.

Bodhi : Enlightenment. *Bodhi-rukka*=Bodhi tree; *Bodhi-maṇḍa(la)*=the place of enlightenment; *Bodhi-ghara*=an enshrined tree temple.

Bodhi-Sattva : Enlightened living being; on way to Buddhahood.

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Buddha : The awakened one *i.e.*, the enlightened applied to Śākyamuni only.

Chandraśila : Moonstone, as a first step at the entrance, often a semi-circular sculptured frieze with running animals as at the Nāgārjunakoṇḍa, and Ceylon *Chaitra gṛihas* dated to 3rd-4th century A.D.

Channavīra : Common ornamental bands. Worn across the shoulders and hips and fastened to the middle of the breast and correspondingly at the back both by deities as well as humans.

Chaitya : A synonym for *stūpa*, a shrine as well.

Chetiya-ghara : A house over a tope (*thupam tessopari gharam*).

Chhatrāvaḷi : A crown of superimposed umbrellas, a symbol of royalty.

Dhāraṇi : Sacred formula of 'spells' or *mantras*, *etc.*, the essence of Buddha's teaching.

Dhyāna : Meditation, a rigorous religious discipline of mind, body and soul. *Chan* in China and Zen in Japan.

Dhvaja : Flag banner.

Gajamuṇḍa : Facial front of the kneeling elephant, shown on the base bearing the super load at the inner or outer and sometimes both the sides of the temples/*stūpas*.

Gavāksha : Pierced window opening, literally the window carved in the shape of a cow's eye.

Harmya : Dwelling, a palace, a beautiful palace at that, *ramyaṁ harmyaṁ*.

Hīnayāna : Lesser vehicle, the term employed by *Mahāyānists*.

Jātaka : Birth story of Śākyamuni.

Kalaśa-stūpi : A vase shaped finial over the *Śikharā* or *vimāna* of the temple.

Kapōta : Roll cornice.

Kaṭi : Girdle.

Keyura : Armlet.

Kīrtimukha : A face of glory, a decorative crowning the apex of the arches, window openings. Later it is of Lion-face, also. Hence *Kīrtivakra*: In Ceylon it is known as *Kibhi*.

Kshitigarbha : Guardian of the earth: Bodhisattva who frees men from sufferings.

Lāñchchana : A symbolic characteristic of the God.

Lokapāla : Guardian of the regions.

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Mādhyamikā : A *mahāyāna* philosophical school expounded by Āchārya Nāgārjuna.

Mahāyāna : Great vehicle, a form of Buddhism in contradistinction to *Hīnayāna* (little vehicle) the original form attributed to Buddha himself.

Mañjuśrī : Bōdhisattva of wisdom riding on a Lion.

meḍhi : Platform or drum of a *stūpa*.

mukhaśālā : Hall at entrance. (front hall).

Nāsika : Projected arched opening, a decorative element over the eave cornice.

Nāyanmār : A Śaiva saint.

Nirandhāra : Without ambulatory.

Padmapāṇi : Manifestation of Avalokitēśvara holding a lotus flower.

Padmāsana : To sit cross-legged on a lotus, sometime on a lotus throne.

Padmōpāna : Lotus-formed *upāna*.

Pagoda : Tall temple of several tiered roofs as Nalanda, Bodhgaya, Nepal or Kerala, abroad popular in Burma and China.

Phalaka : Wide plank or slab ceiling the top or supporting the corbel of a pillar.

Ratnasambhava : Jewel born. Bōdhisattva—South.

Sahasrāksha : Thousand-eyed.

Sahasralinga : Thousand miniature *lingas* shown over the *rudra bhāga* (*Pūja bhāga*) on some cylindrical *lingas*.

Śaktī : Worship pertain to female prowess (*Devī*).

Śākyamuni : The sage (*muni*) of the Sākyas in Chinese *Sajāmuni*.

Śakya Siṁha : Lion of the Śākyas (Buddha).

Śāla : Rectangular hall with wagon-vault roof.

Sa . abhanga : Even bent, an erect stance with the weight of the body evenly distributed. The variants are *abhanga* slight bend; *Tribhaṅga*, triple bend; *atibhanga* excessively bent.

Saṁghaṭi : The outer monastic cloak.

Sāmantabhadra : Bodhisattva, universal benevolence rides on elephant.

Sāndhāra : Temple with inner circumambulatory corridor.

Śarīra Stūpa : *Stūpa* on the body relics of Buddha or any ascetic.

Siddhārtha : Given name of Gautama Buddha.

Śikhara : Roof or spire of a temple. In southern norm it denotes only the elevation above the *grīva* (neck)

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and below *Kalaśa-Stūpi*. In north examples of the entire superstructure above is described so.

Śikha : Crest, sometimes Buddha or Bodhisattvas Tuft, a typical globular knot on head securing the combed or curly *Jaṭas* in typical *Gandhāra* or Mathura style.

Śramaṇa : Ascetic of all kinds.

Sthāna : Sacred area.

Sthānaka : Standing.

Stūpa : A tumulus, funeral mound, symbolising Buddha. It is *dhātugarbha*, colloquially *dagoba* also.

Stūpikā : A little stone *stūpa* offered as object of worship.

Sūchi : Cross-bar, lenticular or square sectioned.

Takya : Pillow (Persian).

Tala : Storey of the *vimāna* or any structure.

Taraṅga : Wave roll ornament of a corbel.

Thathāgata : Meaning 'thus came', a synonym, for Buddha, also a title for all Buddhas.

Tīrtha-sthala : River, ford, pond or sanctified water source for purification.

Triratna : The three gems of Buddhism. They are *Buddha, Dharma* and *Sangha*.

Uddeśika : Indicative or commemorative *stūpa*.

Upāna : Sub-plinth moulding called *Pāduka*.

Ūrṇa : Small circular *bindu* or spot between the eye-brows.

Ūrdhvapadmā : Minor inverted cymarecta with Lotus petal pattern.

Ushuṇīsha : The hair covered by a turban.

Uttarāsaṅga : Upper garment (*Uttarīya*) worn across the left side leaving the right chest bare.

Uttīra : Principal beam.

Vairochana : First *Dhyānī*-Buddha. Resplendent.

Vajrāsana : Adamentine throne, particularly Buddha under a tree in deep meditation, portrayed after the enlightenment under a tree in deep meditation.

Valabhī : A moulding below the cornice and connecting the beam, acting as a cantilever.

Varada : Bestowing fingers extended in the pose of gifting.

Yajñopavita : Sacred thread worn across the shoulders for initiation into the Vedic study. Three strings for a (*vidyarṭhī*) bachelor, six or nine for those who are house holders (*grihastas*).

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metres north-south. In all 1352-caves, 750-niches and nearly one lakh Buddhist figures exist ranging from 17.14 metre tall to a bare 2 cm in some examples.

Pl. 31. Longmen, Guyang Cave. Side view: This is the earliest among the caves at Longmen dated to A.D. 494. The apsidal hall without pillars, but high vault with a seated Buddha of massive proportion over a high pedestal and circumambulatory passage. The carved niches and cells at side walls bear intricately carved Buddhist figures. The ceiling has bent rafters recalling the frame work of Aurangabad, Ajanta, Karla or Kanheri among the Deccan caves.

Pl. 32. Longmen, Guyang Cave, (A.D. 494). The tapering arches possess relief work in the registers. The first one has the garland loops coming out of the mouths of the *Kīrtimukhas* (leonine heads). The middle register corresponds to the spring of the arch, which has the seated Bodhisattvas in low relief. The top horizontal beam part has in its front face deeper niches showing seated Buddha and marked by guardian deities.

Pl. 33. Longmen: Lotus cave, later period of North Wei. (A.D. 520-523). The large lotus carving with *Padmadalas* and calyx part sharply in relief and exquisitely rendered like the six flying *gandharvas* who are holding offerings on a plate. The floating garments and joyous youthful faces with bejewelled *Ushṇīshas* in each case are among the unique specimens of rock art. The wall face has minute carvings of Buddhas in niches apart from the bigger *Koshthas*. The smallest figure measures 2 cm high.

Pl. 34. Longmen (Henan): Ten thousand Buddha cave. 1st year of Yongkang (A.D. 680). The massive *Urdhava* and *adhaḥ padmā* mouldings of the octagonal pedestal held by four guardian deities at the mid-section render it unique. The robust facial features, wide half closed eyes and plumpy cheeks, broad chin, fine lips and long distended ears reflect the youthful radiance of the great Master.

Pl. 35. Longmen (Henan). Ten Thousand Buddha cave (*Wan Fuo Dong*). Seated in *Padmāsana* over a high lotus pedestal. On the back wall are 54-Lotus flowers each of it containing a sedantory figure of Bodhisattva. Nearly 15,000 miniature figures of Buddha are shown over the wall surfaces here. Ānanda and Kāśyapa stand over pedestals in *namaskara mudra*. The Lotus canopy on the top has *ashṭamaṅgalas* over the outer rim. (c. A.D. 680).

Pl. 36. Longmen, Kanjing Temple. Beginning of 8th century A.D. Flying *apsaras* over the ceiling around a Lotus. In all four female beauties with plumpy bodies, loose garments, ribbons and festoons fluttering in the air stand for a realistic depiction. The cave is excavated by the emperor Wuzetian, Tang dynasty.

Pl. 37. Longmen, Fengxian cave. First of its kind among the rock-cut temples, it covers 36-metres east-west and 37 metres north-south. The main image of Vairōchana (Shan Buddha), sits in the middle against the back wall guarded by two disciples and two Bodhisattvas, while at the north and south walls are statues of heavenly generals and warriors. The Buddha is 17.14 metres tall, carved during the reign of emperor Gaozhong of the Tang dynasty (A.D. 672).

Pl. 38. Longmen, Fengxian cave. Another of view of Vairochana Buddha. The gentle, smiling and deeply engrossed in meditation, this giant size seated figure is flanked on the right by Kāśyapa and left Ānanda. The mortise holes in an orderly fashion were meant to hold a canopy or cover over the central figure for special festivities or ritualistic observances.

Pl. 39. Longmen, Fengxian temple. North wall, protector of heavenly order 10.5 m. Clad in full armour stands over an underworld *Gaṇa*, right arm in *akimbo*, the left carries

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a *Pagoda* on the palm. The man of strength at his right is 9.75 metres tall, muscular body, angry looks, knit eye brows ready to fight.

Pl. 40. Longmen, Fengxian Cave. Statue of Ānanda, 13.25 m. high and left to him Bodhisattva wearing a coronet adorned with gems, shawls with jewels and tassels looped as in Kushān style.

Pl. 41. Luoyang, Frontage of Baima temple. Monolithic Śākyasimha's at the threshold and life size horses at the broad triple gateways and the tower symbolise the great event of the arrival of the first batch of Indian monks to Louyang with Buddhist scriptures. The horse recalls the Khairagarh (Lucknow Museum) example.

Pl. 42A. Luoyang: White Horse Monastery *stūpa* of Kāśyapa-*matanga* (*Jio mo Teng*) 1st century A.D.

Pl. 42B. Luoyang: White Horse Monastery *stūpa* of Dharmalakshaṇa. (*Zu Fa len*). 1st century A.D.

Pl. 43. Shaolin: Forest of *Pagodas*, earliest dated to A.D. 633, the latest 1329. The tallest one recalls Bodhgaya example.

Pl. 44. Shaolin: Songyue Pagoda; Earliest brick temple with broad octogonal base and a thirteen storeyed tower, a *mukhyavimāna* type, each storey well marked out with *chaītyakūḍus* on the *Kapota* face of the *tala* elevation achieved by cut and moulded bricks.

Pl. 45. Song Yong School. The most ancient cypress tree. In-railing. 3000 years B.P.

Pl. 46. Amarāvati, Drum slab. Sātavāhana 2nd century A.D. Depicting *Buddha*, *Dharma*, and *Samgha*, the three canons (*mantras*) of Buddhism and worshippers paying their obeissance. After Douglas Barret, *Sculptures from Amaravati in the British Museum*, (London, 1954), PL.XX-a no. 59, p. 68.

Pl. 47. Nagarjunakonda. Inscribed *Buddhapāda* from Monastic Site no. 38 established by the Ceylonese Sects. See the *Bodhirukka pāsāda* at the left border. Ikshvāku period. Circa 3rd-4th century A.D. After *IAR*, 1955-56, PL.XXXIX-C.

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1
Introduction

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1

Introduction

The contacts between the two most ancient countries of the east *viz.*, China and India go farther into the prehistoric times. Some 6,000 years ago when the first Food Producing Revolution took place, there appears to be an exchange of not only ideas but certain objects. In particular the neolithic hand made painted black-on-red, plain grey and gritty red ware potteries, ground stone axes, flakes and scrapers, excavated in Shanxi, Shantung and Gansu Provinces now exhibited in the Museum of Chinese History, Beijing, Gansu State Museum, Zhengzhou Museum *etc.*, afford a close typological affinity with the Indian neolithic. We may recall here the views held by Chang Kwang Chi[1] (1970), who looked for the "Far Eastern Stimuli" for the early agricultural beginnings as against the much publicised "West-Asian Nuclear Zone". The hand made painted black-on-red ware, gritty red or brown, and grey ware potteries, dolerite axes, bone tools, burial modes and huts-on-posts and covered by daub present a link between the neolithic cultures of China and south-east India at least during the initial stages.[2]

Coming to the historical periods, the Chinese chronicles mention about a golden statue of Buddha being brought to China in 121 B.C. (Western Han). But it is fairly certain that China received Buddhism from India by the beginning of the Christian era (Eastern Han, A.D. 25-220). The Yueh-chi rulers in the Oxus valley presented some Buddhist texts in the year 2nd B.C. and the first wave of Buddhism reached China *en route* central Asia.[3] Not only these early Buddhist contacts but recent explorations in the Fujian Province by Narayanachandra Sen,[4] Sinologist, working in the Foreign Languages Bureau, Chinese Ministry of Culture, Beijing, have led to the discovery of ruined brāhmanical temples and icons around Quanzhou (Fujian Province) the port town on south-east coast of China. These relics include, besides others, architectural members, icons and inscribed stones in Tamil characters. A five metre high Śiva *Liṅga*, a 1.4 metre high idol of Vishṇu, pillar, bases, door frames and stone slabs bearing relief carvings such as elephant offering lotuses to *Liṅga*, cow milking over the *Liṅga*; Narasimha Vishṇu tearing the body of Hiraṇyakaśipu; Vishṇu riding on Garuḍa, flute playing Krishṇa, *gopīvastrāpaharana*, *Kaḷīyamardana*, and four-handed Śiva as Gaṅgādhara are

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some of the outstanding and characteristic Chōla relics accounted from this place. Brāhmaṇical religion seems to have reached south-east China by 6th century[5] A.D. during the period of Sui dynasty (A.D. 581-618). It remained a personal religion, as it appears, and some Sui kings had kept pet names like Nārāyaṇa and Śiva Dāsa. No independent temples seem to have come up until the Tang period. On the other hand from the evidences at the rock cut caves, of Dunhuang (no. 285) and Datong (no. 8) we get brāhmaṇical Gods like Śiva, Gaṇēśa and Kumāra, in a lesser position, engaged in service to the Great Master *viz.* Buddha, not in keeping with their position in the Hindu or Vedic Pantheon. It might be noted that the records of the Tang dynasty (A.D. 618-907) mention the existence of three brāhmaṇical temples in Guangzhou (Canton) the southernmost port city of China, next to Hong Kong. The earliest Indian, who reached Quanzhou, was Gunaratha or Pāramārtha (563 A.D.) who was, however, a Buddhist, hailing from Ujjain in central India. But it appears almost certain that this overseas contact between south and east China, Ceylon and India emerged somewhat earlier, though not as early as the central[6] Asian "Silk Route". As K.A. Nilakanta Sastri observed[7] "we have good reason to think that the maritime contacts between China and Southern India reach as far back as the second century", apart from the earlier overland routes.

CHRONOLOGICAL TABLE OF CHINESE DYNASTIES

Name of Dynasty		*Period*	*Capital*
Xia		21-16 Century B.C.	Anyi (now Xiaxian Shanxi)
Shang		16-11 Century B.C.	Bo (Shangqiu Henan)
Zhou	Western Zhou	1066-770 B.C.	Haojing (Changan, Shaanxi)
	Eastern Zhou	770-221 B.C.	Luoyang (Henan)
	Spring and Autumn Period	720-476 B.C.	
	Warring States Period	475-221 B.C.	

(Contd.)

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Name of Dynasty			*Period*	*Capital*
Qin			221-207 B.C.	Xianyang (in Shaanxi)
Han	Western Han		206 B.C.—24 A.D.	Changan (Xi'an)
	Eastern Han		25-220 A.D.	Luoyang (in Henan)
The Three Kingdoms	Wei		220-265	Xuchang (in Henan)
	Shu		221-263	Chengdu (in Sichuan)
	Wu		222-280	Jianye (Nanjing)
Western Jin			265-316 A.D.	Luoyang (in Henan)
Eastern Jin			317-420	Jiankang (Nanjing)
The Sixteen Kingdoms			304-439	
Southern and Northern Dynasties	Southern Dynasty	Song	420-479	Jiankang (Nanjing)
		Qi	479-502	Jiankang (Nanjing)
		Liang	502-557	Jiankang (Nanjing)
		Chen	557-589	Jiankang (Nanjing)
	Northern Dynasty	Northern Wei	386-534	Shengle (Helingeer, Inner Mangolia)
		Eastern Wei	534-550	Ye (Anyang, Henan)
		Western Wei	535-557	Changan (Xi'an)

(*Contd.*)

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Name of Dynasty			*Period*	*Capital*
		Northern Qi	550-577	Ye (Anyang, Henan)
		Northern Zhou	557-581	Changan (Xi'an)
Sui			581-618 A.D.	Changan (Xi'an)
Tang			618-907	Changan (Xi'an)
Five Dynasties & Ten Kingdoms			907-960	Luoyang (in Henan) Bianliang (Kaifeng, Hanan)
Song (Sung)	Northern Song		960-1127	Bianliang (Kaifeng, Henan)
	Southern Song		1127-1279	Lin'an (Hangzhou)
Liao			917-1125	Linhuang (Balinzoqi Inner Mongolia)
Western Xia			1032-1227	Xingqing (Yinchuan, Ningxia)
Kin			1115-1234	Huining (Acheng, Heilongjiang)
Yuan			1279-1368	Yanjing (Beijing)
Ming			1368-1644	Beijing
Qing			1644-1911	Beijing

By about 8th-9th century A.D. the south-east coastal "Perfume Route" gained prominence and the port towns of south-east China namely Quanzhou and Guangzhou played a greater role in diffusing these cultural elements through commercial contacts with the long south-east coast of India[8] and Ceylon. A chronological table of Chinese dynasties is furnished[9] here for ready reference of the readers.

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5. Yaug Xianji, "Influence of Hinduism on China", *Lecture delivered at the C.P. Ramaswamy Iyer Foundation*, (Madras, 27th March, 1984) See *Hindu* dated March 28, 1984, p. 16.
6. Export of Chinese silk into India is known in the fourth century B.C. itself as attested by Kautilya from the expression *Kauśeyam Chīnapaṭṭāścha Chīna bhūmijāḥ* (Artha Śaśtra, II, 11).
7. K.A. Nilakanta Sastri, "The Beginnings of Intercourse between India and China" *The Indian Historical Quarterly*, Vol. XIV (Calcutta, 1938), p. 386.
8. From the Chinese sources "Sungshih, Sung hui Yao we learn that nearly four times Chola kings sent embassies to China—1015, 1020, 1033 and 1077 A.D. The one sent in 1015 A.D. must have been by the great Chola king Rāja Rāja (I), and the rest by his successors. The Chinese copper coins, earlier reported from the excavations at the southern sites like Chandravalli (dt. Chitaldug), Arikamedu and Korimedu, near Pondicherry on a reexamination were found to be the issues of the Sung emperors (1023 A.D.). All these indicate a brisk commercial and cultural intercourse during the Chola period to far off China. See Noboru Karashima, "Relations Between South India and China in Chola Times", *K.A.N. Sastri Felicitation Volume*, (Madras, 1971), pp. 69-71.
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2

Monuments and Museums in and around Beijing

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2

Monuments and Museums in and around Beijing

(Fig. 2)

Tian 'an men square, that is the Gate of Heavenly Peace, located at the centre of Beijing city is the symbol of People's Republic of China. Its tower signifies the outer entrance to the Imperial palace. Incidentally *Tian 'an men* Gate is China's National Emblem and found on bank notes and coins too. This is one of the largest squares in the world, nearly forty hectares, accommodating an assemblage of half-a-million people at one stretch. Chairman Mao Zedong proclaimed here the founding of the People's Republic of China on 1st October 1949. The square is flanked by massive buildings, viz., the Great Hall of the People on the west, the National Museums of Chinese History and Chinese Revolution on the east.

(1) *Museum of Chinese History : Beijing*

This is an extraordinarily rich Museum, biggest in China. The exhibited galleries spread over 73 rooms display the archaeological and historical wealth of China in a most scientific manner with descriptive charts and labels both in English and Chinese languages.

Prehistoric Galleries :

The first gallery, as one enters vividly displays the remains of primitive men. The recent discovery (1965), of the remains of primitive men named *Yuan mou Man, Homo Erectus Yuan Mouensis*, found at Shangnabang village in Yuanmou, Yunnan, Province points to the living of man 1.7 million years before present. These remains are a million years earlier to the Peking or Lantian Man and shows that the south-western part of China was a potential region for man's origin and evolution. Two tooth fossils of the above Yuanmou Man discovered in the stratum of the later stage of the early pleistocene period are on display here. Fossilised skull, upper and lower jaws and teeth of early palaeolithic man were found at Lantian, Province Shaanxi during the excavation in 1963-64. These are of Lantian man, (*Sinanthropus Lantianensis*). The shaped stone implements unearthed in the same stratum assigned to the mid-pleistocene period in Lantian country, (1963) indicated

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that Lantian Man (7½ to 6½ lakh years B.P.) could make tools. The fossils of Peking man (*Sinanthropus Pekinensis*) unearthed (1927) at Dragon Bone Hill at Zhoukoudian, south west of Beijing, (4 to 5 lakh year B.P.), the stone implements, ashy hearths, and charred bones reveal the use of fire, group living and hunting, collecting wild plants *etc.* In the year 1967 additional skull cap fragments and relics were found.

A recent discovery (1980) of far-reaching interest is a skull of *Ramapithecus* in Shihuiba village, Lufeng county, north-west of Kunming, Yunnan Province. The jaw fragments and teeth of this forerunner of Man, were known earlier, but this is the first time that actual skull was discovered. A replica is on exhibit here.

Middle Palaeolithic: *Remains of Ma Ba man, Guangdong Province*: Fossils were found in 1958 in a cave at Lion hill Maba township in Shaoguan. Fossils of human species that lived between Peking man and Dingcun Man were also found in 1978 at Dali, Shaanxi Province in the year 1978.

A fossilized fragment of left maxima and three teeth of Changyang Man, found in 1956 in a cave at Zhaojiayan in Chang Yang county, Hubei Province, were also exhibited here.

Late Palaeolithic : Eight fossils of late Palaeolithic man were found in 1933 excavations at the top of Dragon Bone hill, Zhou Koudian, south west of Beijing. The tools include bone and stone suggesting hunting, fishing and food gathering.

Liu Jiang Man : Fossils were found in 1958 in a cave. This site is in Guangxi Zhuang autonomous region. They were dated to 30,000 to 20,000 B.P. and associated with perforated implements-polished horn and bone implements, bone needles, stone arrow-heads *etc.*, suggesting use of bow-and-arrows.

Neolithic gallery: *Early Farming (neolithic)* : (7000 to 4000 B.P.) : Several objects from the recent digs are on display : Neolithic Pottery (1954-55) unearthed at Banpo village 7 Km. east of Xian, Shaanxi Province has closer resemblance to the chalcolithic wares of central India (Malwa) and Jorwe-types like convex bowls of black-on-red ware with matt impressions at the base; long *lōṭa*, footed small vases, lugged vases *etc.*, bear typological affinity with Andhra-Karnataka neolithic. A wide basin in full red slipped and with black painted motifs (Pl.1) of fishes and rising sun symbol (human head and fish) can be paralleled to the ones in Navdatoli[1]/Nagda Inamgaon type sites. Perforated axes, bone tools, straight sided jars with pyriform base are also some common types with the neolithic Kashmir. *Yanshao*—brown unslipped wares and the ground stone axes of dolerite from Lungshan are clearly like the peninsular Indian ground stone axes.

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There are several common elements like adult burials, child burials in urns, the technique of pottery making and predominence of red wares. (Late) B. Subba Rao pleaded[2] that "the archaeological work in India is more oriented towards the west and we have not adequately looked for the eastern influences which our anthropologists and linguists point out". Harappan dish-on-stand has no satisfactory source in western Asia. The neolithic cultures of Huangho and Sinkiang (Tarim basin) have a grey ware dish-on-stand of the Harappan type with hollow stem as well as the corrugated one. This becomes very significant when we view the anthropological data of Mongoloid elements in skeletal remains of Mohenjodaro and Harappa.

Objects excavated from Yangshao village Mianchi (Henan Province) 1921, lower reaches of Huanghe, yellow river are also seen here. Tools are mainly of stone and bone, painted pottery is prolific. A more recent site located at the Henudu village in Yuyao, Zhajiong Province (1977) yielded an early neolithic phase dated to 6000-7000 B.P. Remains of rice crops, domestic animals, stone-axes and chisels and black pottery (roughened body) were found.

From the Taiwan sites also the neolithic artefacts included shouldered axes *etc.* The perforated axes, scrapers and shouldered stone axes occurred in the late phase only. Similarly the predominance of red ware is strikingly noticeable with the early neolithic as against plain black, or burnished roughened wares which occurred in the late phase of neolithic—a circumstance similar to Indian neolithic. But a major factor that separates the Chinese neolithic from the Indian is the yawning chronological gap. The neolithic in China has a chronological bracket 7000-4000 B.P. while the Indian evidence known till date does not allow the neolithic period to be taken earlier to 4000 B.P. by which time in China one finds a flourishing Bronze Age, with a variety of bronze objects, jade axes and sophisticated settled living in communities.

Shang dynasty (1600-1100 B.C.) : Objects found in the excavations of Shang city in Zheng Zhou and Antang, Henan Province, the oracle-bone inscriptions, the ideographs on them showing wheat, millet and other farm crops—the wine vessels of bronze reveal the richness of these developed village-cultures bracketted under *Slave Society*.

The earliest evidence of silk worms and woven silk comes from Anyang, Henan, dated to 1500 B.C. The bronze Si-mu Wu ding, a sacrificial vessel weighing 875 Kg. is the heaviest bronze vessel ever discovered (1939). Slavery is witnessed through a mass burial unearthed in a tomb exhumed in Wuguan village, Anyang, where 79 slaves were buried as human sacrifices. In another gigantic tomb exposed at Yidu, Shandong Province, 48 slaves were buried together with the slave owner. A rectangular ritual vessel with lid "Fang Yi"- and other massive container and tripod vases of bronze exhibited here speak of

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a complicated picture of rituals connected with the slaves. There is practically nothing that we could compare to these bronze objects in India. They are typically Chinese. However, a bronze *Tsun* inlaid with gold and silver in the shape of rhinoceros unearthed at Xing Ping county, Shaanxi County is a noteworthy example dated to c. 5th century B.C. This rhino is somewhat like the one found in Daimabad[3] hoard, though it differs widely in chronological and cultural aspects. The Han Dynasty (B.C. 206 to A.D. 220) witnessed many scientific and cultural achievements. The bronze seismograph was invented by Zhang Heng in Luoyang in A.D. 132 the first year of the Yang Jia reign of the Eastern Han dynasty (A.D. 25-220). It is the earliest seismograph in the world and it is said that it can register a force of 1-2 degree earthquakes.

Fine silk fabrics, objects of lacquer, beauty aid boxes, and double decker type or with nine compartments unearthed (1972) from Mawang Dui in Changsha, Henan Province, of the western Han (206-24 A.D.) period are noteworthy.

Statue of Bi Shang : During the reign of Qing Li (A.D. 1041-1048), of the Northern Song, he made type models out of clay and hardened them in kiln. These were set character by character for printing books. The world's oldest cannon made of bronze of Yuan dynasty unearthed at Fangshan, Beijing, in 1940 is also seen.

Portrait of Fien Chue : Portrait of this scientist who invented the acupuncture technique and diagnosis of illness by feeling the pulse of the patient. A bronze statue dotted with acupuncture points made by the court physician Wang Weiyi during the Tian Shang reign (1023-103) of the Northern Song is on display. But this technique was perfected as early as A.D. 105 itself by Tsia Lun.

There is practically no display of examples on the ancient religions of China like Confucianism, Buddhism and Taoism *etc.* There is total absence of Buddhist relics, sculptures or themes or charts or photographs of monuments, which are widely known and spread throughout China right from early centuries A.D. However, a few portrait paintings of Buddhist travellers and a route map of China to India are displayed. This is possibly because no religious subjects are given prominence in the Museums of China, which majorly display the archaeological finds.

(2) *The Great Wall of China : view at Badaling*

This is a picturesque mountainous terrain and developed tourist spot with all the amenities for the visiting public. The section best preserved and most often visited is Badaling–85 km. north of Beijing. Here the wall is 8.5 metres high and 5.7 metres broad. It is the only man made structure seen from the Moon and one of the wonders of the world. This is known in Chinese as the "Ten Thousand Li Wall" but it actually stretches 12,000 Li, that is 6000 km. from Jiayuguan pass in Gansu province (Pl. 3) at the western end of

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Shanhaiguan pass on the shores of Bohai Bay at the eastern end—touching five northern provinces of China, Gansu, Shaanxi, Shansi, Hebei and Liaoning and autonomous regions of Ningxia and inner Mangolia.

Originally the construction of the wall began during the period of warring states in the 5th century B.C. to arrest the plunderings by the nomadic people from the north of Yinshan and Yanshan mountainous ranges. The dual states of Yan, Zhao, Wei and Qin raised separate walls along the ridges. During 3rd century B.C. when Qin Shi Huang conquered all the other six states and became the first emperor of unified China, he ordered his General Meng Tian (259-210 B.C.) to link these walls and extend them. The wall in its early phase, as preserved in the walkways laid in bricks—smoky in colour but strong measuring 60×20×10 cm. The stone facing is variously rendered. At various gradients arched pavilions are provided. As in India, we find the visitors scribbling their names over the walls. In Ming times (14th to 17th century A.D.), the wall underwent major repairs on 18 occasions. There are 14 major strategic passes along the wall, the most important being Shanhaiguan and Jiayuguan at either ends of China *i.e.*, east and west. The relics from the Yang guan and Yumen passes unearthed near the great wall of the Han period are kept in the Dunhuang county Museum.

(3) *Forbidden City* : *Beijing* : *Museums Inside* : (Fig. 3)

This is the former Imperial Palace known to westerners as Forbidden City at the centre of Beijing. It was the residence of twenty four emperors of the Ming (1368-1644) and Qing (1644-1911) dynasties. It now houses the palace Museum attracting thousands of visitors.

Built in 1402-1420 A.D. (between 14th to 18th year of Ming emperor Yong Le's reign the magnificent Imperial palace has a history of 560 years. From 1420 to 1911 a total of 24 emperors, 14 Ming and 10 Qing, lived here and exercised autocratic power over China for 491 years.

The Imperial palace to this day retains its original rectangular layout in spite of many enlargements and rebuildings. The entire complex is surrounded by a 10 metre high wall and 3,400 metres in perimeter with a moat of 52 metres width. (Pl. 4).

The imperial palace has four gates, each has a tower with a multi-curved, ridged roof covered with yellow glazed tiles. The Wu Men gate, the main south entrance, is the most imposing among these.

The buildings mainly fall under two groups. The outer court contains three great halls—named Hall of Supreme Harmony (*Tai he dian*), Hall of Complete Harmony (*Zhong he dian*) and Hall of Preserving Harmony (*Bao he dian*). All these are standing over a seven metre high three-tiered terrace

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of white marble balustrades. The inner court contains the three rear palaces. After crossing the gate of Heavenly purity (*Qian Qing man gate*), Hall of Union (*Qian Qing Gong palace*) and palace of Earthly tranquillity, the eastern and western wings contain six palaces each. Here one can witness the largest and most complete group of the medieval Chinese architecture.

Hall of Supreme Harmony : This is built during the time of *Tai he dian* (1406-1420) and completed in A.D. 1420 It is China's largest extant palatial building of wood, rectangular in shape, covering 2300 square metres with light yellow glazed tile roof against blue sky, elaborately painted wooden framework, vermilion columns set on the white marble terrace. The centre of the hall contains a golden throne on a two metre high platform. Golden dragons entwine the central six columns of wood. The wooden pillars are 14 metre tall and 1.06 m. in diameter. The exterior is coated with gold leaves and dragon motifs. High above there is a coffered ceiling with gilded designs of dragons toying with pearls. This hall is known as *Hall of Golden throne*. Grand royal functions such as accession of a new emperor, birthday of the ruler, are held in this hall and important edicts are pronounced from here.

The total height is of 35 metres, at the maximum point. The bricks laid on the floors are burnt and strong, though smoky and dull grey, half metre square all laid as headers on the ground floor. 18-incense towers kept indicate 18-provinces. These bricks were made in Suzhou near Shanghai.

Hall of Central Harmony : (*Zhong he dian*) : It is square and meant for a rehearsal of the Imperial ceremonies. *Hall of Preserving Harmony* : This is for banquets and imperial tests. On each Lunar year eve, the emperor offered feasts to his ministers, high ranking generals as well as nobles of minority nationalities (Mongolian) and celebrated their achievements. After late 18th century this was turned into the Palace for the imperial examinations. Selected scholars were chosen to answer the Imperial questions which related to the consolidation of the imperial rule *etc.* Those who passed were called Jin Shi and the first three were ranked as *Zhuang Yuan; Bang Yan* and *Tan hua.*

The Palace Museum

The Palace Museum is a repository of art objects and antiquities of all periods in Chinese history and nearly 900,000 pieces are exhibited in the various halls. The important court relics of the Ming and Qing dynasties are kept in their palaces as originally furnished. Besides, in the northern hall ground stone axes of dolerite and jasper, hand made black-on-red painted potteries, Bronze channelled bowl and other metal objects of the periods ranging from 18th to 5th century B.C. from Shanxi and Henan provinces are exhibited. Inside the hall of Supreme power, a *Bodhighara* modelled after

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Bodhgaya example and made of gold with inlay of jade and diamonds is a noteworthy specimen. The *śikhara* in receding tiers is 13-storeyed and the pinnacle has *triratna*. A gold image of seated Buddha in *dhyāna* was kept inside. Other notable objects that are strikingly the Indian are the stately Lions (Pl. 5) at the threshold of the Palace, the massive lions with raised paw and playing a stone ball recall the Chōḷa examples. Similarly the *pūrṇa kumbha* with *kalpalatā* (overflowing lotus scroll) occupied the interspaces of the marble railings of the balustrades around these imperial halls. The tiled halls on wooden framework with large open areas around can be paralelled to the medieval temple compounds in Kerala. Both are almost contemporary in time, though separated widely in space.[4] It is of interest to note that inscribed glazed and painted Chinese porcelain wares (Celadon) and precious objects (blue jade) reached India during the Ming period and accounted for in large numbers in almost every medieval city for example Golkonda, Warangal, Doulatabad or Purana Qila.[5]

The inscriptions in Chinese characters over the wooden frames and coated in lacquer impart stone finish. There is also a *Pagoda* carved out in ivory kept inside as an exhibit resembling very much the medieval ivory work of Mysore.

An important factor worth recording is that the government has not allowed any modern buildings to come up nearby and all such structures are invariably designed to resemble the tiled pent-roof pavilions of the Palace Museum. Thus the entire surroundings and the skyline are preserved for posterity, a thing not observed in our own country.

(4) *Fayuan Temple and Lama Temple, Beijing*

This is a fairly big complex within a large compound, and has three major structural units, the Fayuan Temple, the Lama Temple and Buddhist College.

An imposing mosque juxtaposed to these monuments, houses an Institute of Islamic Bibles. The prince of Ma' bar is said to have come to Quanzhou with his wife at the beginning of the Yuan dynasty (1291-1368) and settled here. An inscription over a stone tablet in a mosque at Fuzhou illustrates that it was reconstructed during a period of *nine years 1541-1549*. A local official named Ge-Min-Ming, an envoy of Kulikua (India's Calicut), came to China representing Zamorin Muslim rulers of Calicut between 1403-1424. Muslims with GE surname still living in Fuzhou city-might be descendants of Indian Muslims. Muslims are however a minority in China.

The main entrance of the Fayuan Temple has triple gates, the central one being spacious and possessing a bigger enamel-tiled *śālā*. At the threshold are the seated lions flanking the entrance recalling the Chōḷa specimens. Several inscribed stele, rectangular marble slabs, with the conical top and tortoise at the

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base, characterised by interlaced dragons are found here. These are said to be Memorials.

Most impressive are the bronze incense burners in the frontage of each hall. The bronze images of Buddha, Bōdhisattva (Ming times), *Yaksha*, and the four great kings of heaven (*Chi-go*; *Toan*; *Chung Jen* and *Kwang Pu*) in the Min Jung Temple are noteworthy.

The seated Śākyamuni on lotus flanked by Bōdhisattvas and attendant *Yakshas* recall the stucco Buddhas of Nalanda. The wooden images are remarkable. The laquer coat imparts bronze finish. Most of the halls have a stone basement which is of the Tang period whereas the modern pillars and the superstructures, glazed tiled roofs have undergone renovations after an earth-quake devastation some time during 14th century A.D. There is an isometric view of the original temple exhibited here showing how the complex looked before the devastation. Besides, the exhibition gallery contains minor objects and paper manuscripts. A wooden Buddha image 7.4 metres in length in *mahāparinirvāṇa* pose after the Kusinagara example is noteworthy. It is being conserved. A thousand-handed, 18-faced Vairochana [6]—(*Kwain*) is dated to 1368. Among the palm-leaf manuscripts housed here some are of Sanskrit in Devanagari characters. A few rare miniature bronzes of Bōdhisattva, preaching Buddha and in *dhyāna* recall the miniature bronzes of Nalanda of 10th-12th century A.D.

(5) *Ming Tombs* : (Fig. 4)

This is a well known tomb site of great historic interest. Some 50 km. north west of Beijing, the imperial cemetery of the Ming dynasty (A.D. 1368-1644) rests in a basin encircled on the north, east and west sides by a chain of mountains and the Wenyu river meanders southwards. This was originally a forbidden Imperial Cemetery not accessible to any one. But from 1956 after the excavation of the Dingling tomb and followed by a construction of a water reservoir in 1958, this spot has gained great public attraction with fine orchards abounding in flower and miniature fruit trees.

Approach to the Ming tombs is through a stone paved road of 7 km. long. An impressive pylon of six pillars carved in white marble was erected in 1540. An inscribed stone tablet here proclaims that one should dismount here and walk to the fenced tombs.

We pass through several eloquent gateways along the sacred path, the notable ones being the massive palace-gate and the tablet tower which houses a marble tablet of 6.5 metres high inscribed in Chinese characters containing the "record of the sacred merits and Holy Virtues, Chang Tomb the great Ming dynasty". Further flanking the majestic pathway are lined the giant size monolithic statues, 24 in all, of lions, camels, elephants, horses and mythical animals and 12 of

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generals and ministers, very realistically carved in round. Terminating the sacred pathway is the Long Feng (Dragon-Phoenix) gate, with exquisitely engraved marble pillars.

The Ming Tombs (MING LING) also called SHISANLING, in all numbering 13, are scattered over a basin approximately 40 square km. area. Nestling in the nooks of Tianshou (heavenly longevity) mountains, these tombs are indicated by towers of vermilion walls, curved roofs and yellow glazed tiles. The biggest among the 13 tombs is the Chang Tomb in which emperor Chengzu (A.D. 1403-1424) was buried and named Zhu Di, along with his empress Xii. The Lingen or sacrificial hall, one of the overground buildings well kept, contains 32—sandalwood pillars, the central four measuring a diameter of 1.17 metres. The dovetailing of the wood work joints is quite remarkable.

Dingling Tomb : This is the tomb of King Wan Li, the 13th emperor of the Ming Dynasty who ruled between 1573 to 1620. The king began the construction of the tomb when he was 22. The chronicles say that it took six years and costed 7.8 million ounces of silver and the king gave party in his own funeral chamber celebrating its completion and 30 years later he was buried amidst splendid ceremonies—along with his two empresses—Xiao Duan and Xiao Jing.

It might be curious to note that the name of Ming rulers, title of reign and title after death are different. In this case the name of the King is, Yi Jun, title of reign is Wanli and title after death—Shen Zhong.

This tomb was fully exposed in 1958. The entire process of excavation from 1956-1958 and the fascinating discoveries made from time to time along with the historical background is visually told to the visitor through a colour film of 30 minutes' duration in a mini-theatre provided at the entrance of this vast complex. A pictorial area map with English and Chinese legends is displayed at the threshold.

Dingling consists of sur face structures as well as an underground burial chamber. The burial mound is 230-metres in diameter and is encircled by a 700 metres of massive brick wall with low parapets. This is named as "Precious Citadel". Under this is the Burial Palace whose entrance is approached by a descent of stone steps 27 metres below surface. A richly carved gateway with a marble double door, each measuring 3.3 metres high and 1.7 metres wide was ingeniously looked by a self acting stone behind the door leaf.

There are three aligned vaults—the ante-chamber—the sacrificial chamber with annexes on each side and the burial chamber itself. The entire underground palace is of white marble and has a vaulted ceiling.

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The sacrificial chamber, 32 metres long and 6 metres wide, has three thrones of white marble. The central throne ornately carved with dragons was the emperor's, and the two flanking ones with phoenixes for the empresses. In front of each throne is a set of five altar-pieces and a large blue and white porcelain jar containing oil and wick to burn an everlasting light.

In the rear hall are the three coffins, red lacquered, and stood side-by-side on a stone platform. The middle one is that of the emperor with the first empress on his left and the second on his right. Actually six coffins were found, each dead placed in two, one inside the other. In the narrow spaces in between the coffins are kept pairs of vases and three wooden boxes containing a wooden imperial seat and tablets recording the bestowal on the emperor of his posthumous title, an iron helmet decorated with gold and jewels, a suit of nail, sword, a bow and iron tipped arrows.

On either side of the coffins are 23 wooden chests that containing figurines, women's head dresses decorated with golden phoenixes, jewels, jade belts, pendants, robes, shoes, set of gold chopsticks, spoons, cups and various other utensils of gold and silver. Numerous objects used in the imperial processions are also interned in the tombs. Inside the emperor's coffin a silk shroud, a jade-cup and a jade-bowl with a gold cover, were found outside and when the silk scroll was rolled, a royal crown, besides various other objects were found. The gold crown is the finest of its kind, the filigree work decorated at the back with two coiling dragons pushing flames pearl. At the crest is the gold (*Vishṇu*) *chakra*, a symbol of royalty. It is interesting to note that the Ming rulers upheld Buddhism and this emperor perhaps held the *chakra* symbol in great esteem. Only bones and hair are found inside. The king wore a beard and his long hair in a top knot secured in gold pins. The dragon robe is also buried.

The empresses' coffins contained phoenix coronets inset with hundred gems and five thousand pearls in each case. Others include head dresses, bronze mirrors, gem set gold inner pot, gold and jade boxes containing cosmetics and toilet articles. The costume jackets of the empresses, embroidered with hundred sun motifs and life like figures of boy babies are remarkable. In all 3000 portable relics which were recovered from these coffins are on display here in the exhibition halls built within the sprawling frontage of the site. It is a vast Site Museum indeed opened to public from 1959.

A remarkable panorama of objects illustrate the fabulously rich court life of the Ming dynasty. It might be of great interest and an exhilarating experience if the other 12 unexposed tomb chambers are also excavated. Indian archaeologists should get associated with such a venture as and when the occasion arises.

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(6) *The Temple of Sleeping Buddha and 500 Arhats Zhou Kou Dian* :

The western hills (Xishan), 20 km north west of the city of Beijing contain a mountain resort with Xiangshan (Fragrant hill) Park, of 160 hectares. Other spots of attraction here are (a) *Temple of Azhure Clouds* (*Biyunsi*) and (b) *Temple of the Sleeping Buddha, Wafosi.*

(a) *The Temple of Azhure Clouds* is built in A.D. 1321 adjacent to the Fragrant Hills Park. It is noted for Ming dynasty sculptures of 508 Arhats—each in different pose and expression. The hairdo (ringlets) the *urṇa* mark, closely recall Indian examples. These *Arhats* like the Śaiva Nāyanmārs and Vaishṇava Âlvārs in the medieval brāhmaṇical temples of south India, are arrayed in the courtyard. The depiction of these 508 *arhats* seem to echo the *Jātaka* concept. In front of this is the grand Sun Yat-Sen Memorial Hall where a bust of Sun Yat-Sen, leader of 1911 revolution who toppled the surviving Qing dynasty (1748) greets everyone.

(b) *Temple of Sleeping Buddha* : Amidst age old Pines and Cypresses is the temple which contained a five metre long copper statue of reclining Buddha. It is reported that about 250-tons of copper went into the casting of this Buddha though it weighs much less.

(7) *White Pagoda or Miao Ying Temple* : This is in the western part of Beijing amidst the township, built between the 8th and 16th regnal years of Zhi Yuan (A.D. 1271-1279) of the Yuan dynasty. This was designed by a well known architect Arniger who came to China. The monastery was one of the important projects of Kublaikhan at the capital city of Dadu (Beijing). Unfortunately this got destroyed in fire at the end of Yuan dynasty (A.D. 1368) and renamed as Miao Ying Temple after it was rebuilt. The white *Pagoda* towers to a height of 50.9 metres in three sections, the massive 9-metre high platform with lotus blossoms (24 petals) at the base holds a massive drum, reverse bell-shaped 18.4 metres in diameter, above the *śikhara* (vault) of 13 tiers and the pinnacle is characterised by a *kalaśa-stūpi*. This is the biggest *Pagoda* of the Yuan period, preserved in China and resembled the Bodhgaya or Sarnath models. During a recent restoration in 1978, precious Buddhist relics kept within the crown part during the 18th year of Qien Lung (1662) of the Qing dynasty came to light. They include a gold image of Buddha 5.4 cm. kept inlaid with 44 rubies and a grain of Buddhist relic. A fine Buddha crown with 920 pearls and precious stones inlaid and the brocade with an applique ornamented garment, besides Buddhist *sūtra* in Chinese written by the Emperor were found.

(8) *Temple of Heaven* : (*Ming Dynasty*)

This is also known as *Tian Tan*, and situated south of Beijing. It was built by

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tmperor Yong Le of the Ming dynasty to worship Heaven, a ritual observed by the kings to perpetuate the imperial rule. This compound has the largest park (273 hectares) in China's capital city. Two groups of buildings on a north-south axis present a very attractive look.

The northernmost structure is the hall of prayer of good harvests (*Qiniandian*). To the south are the imperial vault of Heaven (*Huangqiongyu*) and circular mound Altar (*Huanquitan*). The southern part is square while the northern part is semi-circular, symbolising the belief that heaven was round and earth square.

Immediately after entering from the gate, the most impressive monument is the Hall of Prayer—a lofty circular structure, with triple eaves (three tiered) with a cone shaped peacock-blue tiled roof. The crowning element is a *kalaśastūpi*. The edifice is laid over a spacious circular stone terrace of three tiers, each laced by a balustrade of carved white marble (*pūrṇa kalaśa*). Noteworthy is the pot-foliage decor characterising the three-barred rails resembling the *stūpa* railings of Andhra. The construction of the central hall is remarkable –28 massive wooden pillars, support the entire structure, 38 metres high and 30 metres in diameter. The four central columns called "dragon well pillars" are 19.2 metres high and these were surrounded by two rings one inside the other of 12 columns each. The four central pillars symbolise the four seasons, the inner 12, the months and the outer 12 are divisions of day and night according to old Chinese reckoning ($12 \times 2 = 24$ hours).

In the centre of the flagstone floor is a round marble slab marked with dragon-phoenix pattern. The hall has no walls. The wooden ceiling is exquisitely painted in panels. In 1889 this hall was struck by lightening and caught fire. It was restored later.

The imperial vault of Heaven is somewhat smaller but more delicately designed. Like the above hall of prayer it has a cone shaped roof of deep blue glazed tiles and the dome is spanned by five wooden frames which retained the original paintings. This structure is surrounded by a circular wall, known as echo hall with an opening to the south. South of this Echo hall is a circular Mound Altar, a three tiered white stone terrace enclosed by two walls, the inner one is circular and the outer square. This was built originally in A.D., 1530 but rebuilt after a damage in 1749 during the reign of Qian Long of the Qing dynasty.

(9) *The Summer Palace* (*Yihe Yuan*) :

The largest and best preserved of Imperial Chinese gardens is at the north-west of Beijing City. Meaning the garden of Harmonious unity, it served as the court of China's last dynasty—the Qing (1644-1911). Emperor Qing

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Long (1736-95), the fourth Qing emperor, gave full shape to the gardens and buildings here. The complex got destroyed by fire in 1860 during the second opium war, but was rebuilt in 1888 by the empress Dowager Ci Xi, who named it as *Yi he Yuan* and made it her residence.

In 1900 palace gardens were damaged when Beijing was attacked by imperialists. It was reconstructed in 1903 but opened to public as a park thirteen years after the overthrow of the last imperial dynasty in 1911.

The palace garden occupies 290 hectares, the Kunning lake forming the focal point. There are several halls, towers, pavilions and corridors, notable ones are : (a) The hall of Benevolence and Longevity (*Ranshou dian*), (b) hall of Jade nipples (*Vulantang*), (c) Long corridor with a covered promenade running to 728 metres long along the Kunning lake's northern shore. The cross beams of the corridor divided into 273 sections—possessed 546 painted panels depicting Chinese landscapes, episodes from folk tales, flowers and birds indeed a visual treat. At the western end of this is the marble boat—36 metre long. A life size horned Bronze Ox on the east dyke of the Lake over a stone base gazes the water.

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3

Monuments and Relics in Gansu Province

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3

Monuments and Relics in Gansu Province

(1) *Gansu Provincial Museum* : *Lanzhou*

This is the State Museum of Gansu Province. The exhibits in the Archaeological Section include right from prehistoric times to modern. Jaw of rhino, fossilised unicorn, stone slings, roughly worked and chipped stones from Jia Yuan are attractive finds.

Yang Shao : The neolithic red ware, thin sectioned, convex bowls, footed cups and lotus with roughened exterior—lugged pots can be easily compared with the neolithic of India.

Pan Po Culture : *1978* (*B.C. 4000*) : The objects, particularly pottery of black-on-red ware bowls and huts and burials *etc.* recall Ahar-Gilund : The painted pottery contained fishbands as in Banpo example (Pl. 1), crop, horned animals *etc.*

Majia Yao B.C. 3000 : This is a late neolithic culture. The long necked and externally flattened rims of painted pots of black-on-red ware like Ahar or later Jorwe ones are noteworthy.

Yangshao Culture: It was discovered in 1921 at Yangshao village, Nianchi, (Henan) at the lower reaches of the Yellow river, Handled or lug collared vases, chisels, long axes 30 cms. and holed axes and scrapers are noteworthy. The corn remains were dated by 14C-2K-38 BP 6080 ± 100 and 2K—127 BP 5600 ± 100. The painted pottery with snail tail design, bone tools and points, microliths and dolerite axes have several parallels among the Indian examples. The objects in the Museum are arranged in a chronological order and labelled; occasionally English labels are also seen. In all there are 75-show cases. A special photographic exhibition was held of bronzes, terracottas and jewellery, in multi-colour blow-ups highlighted from the rear through colour transparency frames. Notable exhibits included a brass lamp, ram-shaped from Henan (B.C. 113) acrobatic scenes among terracotta figures (B.C. 200), obtained from Shantung Province; channelled bowl in lacquer; seated Buddha under the Bodhi tree with monks flanking the *siṁhāsana*, the shaven head in all cases being typically Indian.

White Pagoda Park : On the right bank of the Yellow River overlooking the town on the various gradients of the sandy hills are the tiled pavilions of the Yuan period. The locale is picturesque.

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(2) *Dunhuang : Discovery and General Account*

In 1899-1900 Taoist Wang Guo'lu of Xiasi temple per chance discovered from a cave called "Cave of Preserving Scriptures" (now numbered as Cave-17), 50,000 pieces of historical[1] documents and cultural relics datable to 4th to 10th century A.D. Since then Chinese and foreign scholars have been studying these relics which are mostly manuscripts in Chinese, Tibetan, Sanskrit, Uighur and Kucha languages. Besides, copies printed from wooden blocks, paintings on almanacs, medical texts, silk, embroideries and Buddhist images and other most valuable data of great historical and scientific value were found. Many relics are reported to have been taken away abroad.[2] There is presently a Dunhuang Research Institute, originally established in 1943, with a few halls where some manuscripts and other minor antiquities are exhibited for the visiting public. These caves have been brought under State Protection in the year 1961. Between 1963-1966 nearly 400 grottoes out of 492 were consolidated and numbered by the Dunhuang Research Institute. Many caves are not open for public and none is allowed to photograph the interiors, except that of the bigger Buddha Cave (096).

Dunhuang Caves (Fig. 5) :

The caves of the Thousand Buddhas, called *Mogao Ku*, on Mingsha hill are the most impressive and extensive examples among the scooped-in cave series in Gansu Province. They are like the Bamiyan grottoes of Afghanistan. A honey comb of caves numbering 492 hewn into the fossilised sandy rock cliff face of 100 m. height and 1600 m. long extending north-south. The minimum height of the cliff face at the one end is 10 m. only. All the caves face east. A small river called Tang Qim flows at the lowest contour touching the bottom most cave fronts. The selection of the spot conforms to the *tīrtha-sthala* concept. About 30 km. south west of Dunhuang, a similar, but smaller, group consisting of 19 caves exist at a place called *HSI CH'in Fo Tung*. Both these are considered to be the earliest attempt at cave art in China.

The work at Dunhuang began during 366 A.D. corresponding to the second year of Chein Yuan of the Jin dynasty (A.D. 265-420). Here one gets a sweeping panorama of Buddhist art spread over thousand years starting from the times of eastern Jin (317-420), through northern Wei (386-534), western Wei (535-556), northern Chou (557-581), Sui (581-618), Tang (618-907), Five dynasties (907-960), Song(960-1127) and finally ending with the Yuan (1279-1368).

The caves are at different levels of the cliff (Pl. 6) and interconnected by a four storeyed walk-ways with railed frontages. Repairs and protective steps carried here during the years 1963-66, gave the much needed face lift to their frontages. The ancient artisans, also monks as well, perhaps lived in the plainer

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cells at the northern part (Pl. 7) of the hill which were devoid of any embellishments inside. The constant wind blast and deposition of fine silt and desert sand burrow the cave faces. The walls and frontage of the caves, though chemically consolidated, are getting eroded. The numbering of the caves does not conform to any particular order, thematic or chronological, but perhaps based on the date of discovery and exposition. (Fig. 5).

During the Wei period itself the caves were extended on both the directions of the central cliff. In all 23 caves are attributable to the north Wei dynasty (A.D. 386-534). The earliest cave at the southward bears no. 248 while the corresponding cave no. 428 at the northern extreme is the earliest example among the Wei period caves. Mostly the caves of this period are located at the central part of the mountain flank. The most notable examples of this period are cave nos. 248, 251, 254, 257, 259, 266 to 275, 320 and 428. Absence of the Wei caves between cave nos. 458-442 is attributable to landslide and earth quakes.

Among the examples attributed to the western Wei period (A.D. 538-536) cave nos. 249, 285, 420, 432, 472 are noteworthy examples both for their painted ceilings and wooden statue. In cave no. 248, we have a larger *Vihāra* with side rooms as in the Mahāyāna monasteries. This cave is of great importance particularly in its painted walls which depicted certain unique brāhmanical deities. Of the north Zhou period (A.D. 557-581) cave nos. 290, 296 besides 428 are noteworthy. In all 95 caves are attributed to the Sui period. These are located at the third level of the hill and extend northward from cave no. 428 to 330. Notable examples amongst them are the cave nos. 203, 204, 244, 247, 264 part of 285, 287, 302, 419, 427 and 454. Largest number of caves were caused to be excavated during the Tang period (A.D. 680-907). These nearly 213-examples extend both north and southwards of the cliff. Natural calamities disturbed many of them. Important examples, however, are cave nos. 23, 45, 96, 103, 112, 130, 156, 158, 159, 172, 165, 194, 212, 220, 270, 328, 444, 445 and 446.

Nearly 98 caves are assigned to the north Song (A.D. 960-1036) period. The most notable among them is a massive guardian sculpture in cave no. 55, which is a larger rectangular cave having a broad passage and ceiling of considerable height and widely painted in an impressive manner. The painted lotus-dragon ceiling is remarkable for its colour and a wide canopy. The gigantic wall painting covering a part of the mountain has disappeared now. Thirty three caves belong to the Five-dynastic period. While during the Kin period (A.D. 1115-1204) wooden facades are built at the frontage. These were architecturally of great significance and the multistoreyed pavilions raised on wooden beams and covered with ornate decorative tiles. The storeyed pavilions marked the main approaches of the caves not merely to enhance the grand outer appearance but also to protect the cave from landslides.

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There is no doubt that these grottoes were caused for popularising the Buddhist religion. They are 'cut-in' caves of a simpler class with no decorated facades pillars or beam and rafter framework or ornate window arches *etc.* as seen in the later Mahāyāna rock cut *chaitya* or *vihāra* caves of the Deccan. It is because of the very friable texture of the rock medium, being a hardened pebblish sand, such architectural details could not be carved out. This deformity is made good by the extensively painted walls and ceilings. In place of rock-cut *chaītya* in the central cell, statues built of wood, straw and clay finished and painted were placed on high platforms at the back of the cells. In some examples specially built up *Pagodas* with many figures flanking the main Buddha image occupied the central part of cella (cave nos. 248, 428 and 431) with circumambulatory arrangement (*sāndhāra*). The side walls have been exuberantly painted all over with Buddhist legends (caves 285, 290 and 329). The ceilings are elaborately finished with painted canopies (156, 217). Square niches with arched facades are also seen on the side walls. In some rare examples the cella possesses an offset into the back wall itself and is provided with a high podium for the Buddha image and Bodhisattvas and attendants and in such cases it was *nirandhāra* (cave nos. 172 and 328).

Paintings and Sculptures :

The most impressive and oldest among the painted caves belong to the Wei period. The *Jātaka* stories in cave no. 257 of the nine coloured deer king in the Mountains, (Pl. 8A and 8B) is the finest of animal depiction in its natural habitat. Again from the very same cave the scene of a virtuous monk (Shami) committing suicide is a most moving depiction.[3] The celestials playing on the various musical instruments from cave no. 285 (535-536); scenes of hunt, wild ox, hunters on horse back, chasing the deer; fox and lion in caves 249 and 432; the flying celestials on the wall, of cave- 290 (557-581); the *Jātaka* stories, like the story of Ajātaśatru, the parable of burning house from the *Saddharmma puṇḍarīka sūtra* both from cave no. 320; the *Chhaddanta Jātaka*; the story of three sons and a hungry tiger, Sudāma *Jātaka*; besides the scenes from the life of Buddha like Birth, Mara's attack and *Mahāparinirvāṇa etc.* all from cave no. 428 (557-581) are quite interesting. The flying *deers*, the speed indicated by their floating brocades and scenes in cave no. 329 are unique (Pl. 9). Similarly the Thousand Buddhas (*Buddha Sahasra*) have become conventionalised representations over the walls in systematic rows recalling those over the walls of Ajanta and Ellora.[4] The merchant caravans and camel cart in cave 302 give an idea of the main transport system in the north west part of China. These paintings as well as statues are largely devoted to the cult of Amitābha Buddha, his spiritual son Avalōkitēśvara (*Kuan Yin*) who assumes a feminine form. The physique, draperies, ornaments *etc.* are closely modelled after Indian examples and exhibit

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elegant movement and grace like the *Kuk'aichin* rolls in the British Museum. It may be recalled that Ku K'ai Chin was a master painter of this region during 4th century A.D. The similarity of the subjects painted here shows an admirable identity with Ajanta.[5] The sunk panels contain lotus motifs within crossed frames while in the corners are the *gandharvas* and *apsarasas*.

The wooden statues of the Wei period (386-534) are remarkable for their expressive features and sober finish and painted pigments. The seated Buddha over a lotus in *Vitarkamudra* and flanked by Bodhi sattas in the central niche of cave no. 248 (Pl. 10) is the earliest one of the Wei period and heralds a class of moulded sculpture employing wooden armature, with mixture of clay, cow dung and hay in the make up of fleshy contours. The smaller figures in the niches are also quite attractive. Another seated Buddha (Pl. 11) from cave no. 259 with smiling countenance, oval face, combed hairdo tied to a central knot, the long ears, large half-closed eyes with neatly drawn eye brows and the *uttarāsaṅga* folds of the garment, typify the stone sculpture of the Guptan and post-Guptan period. The flames shown over the larger *prabhās* indicate the miracle of Sravasti. The Bōdhisattva in a calm and smiling stance is shown against a pillar. The sculpture of Maitrēya seated on a stool with legs cross-wise from cave 275 and the standing Bōdhisattva with a tiara-like crown, oval nimbus with flames, richly rendered in colour from cave no. 432 (A.D. 535) are notable examples of clay sculpture of the western Wei period. The seated Buddha amidst flames and the five staring disciples on each side perhaps stand for the scene of Miracle of Śrāvasti from cave 472 (581-617) of the Sui period. This very cave has also statues of donees in the front court-yard on either wall sides. Such depiction of donors, almost life size, on the side walls of the portico is also noticed in caves 454 and 427, but these are painted examples here.

Among the other notable murals of the pre-Tang period, special attention might be drawn to a unique representation on the east facing rear wall of the cella in cave no. 285 dated to A.D. 536-538 Amidst the Buddhist themes painted all over the wall faces, niches and ceilings a three-headed six-armed seated Śiva on a bull mount calls for special explanation.[6] At the lower region of the main figure on the right side is a four handed seated Kārtikēya. He holds in the upper right hand a spear (*vēl*), in the left a bunch of grapes, and in the lower right a short *triśūla* or *śakti*, while in the corresponding lower left a flower bud is held at the navel. To the left of Śiva is a two-handed Vināyaka (Elephant-headed God) with upraised trunk. He holds a *vajra* in the left hand, and in the right a fruit, the animal head has a nimbus at the back with a *śikhā* on his head. Both the deities are seated in *ardhaparyaṅkāsana*, possess no *yajñopavīta* and look very young. The

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Goddess is conspicuously absent. Aurel Stein described a painted wooden panel from Dandin Uliq[7] (no. D. VII. 6), which depicted a three-faced four-armed divinity seated cross-legged on a cushion supported by two couchant bulls. Śiva and Śakti were also found in the Uliq panel no. D-X-8. The portrayal of brāhmaṇical Gods in a purely Buddhist context is unusual although such depictions are not uncommon in early Indian Buddhist art of Amaravati and Bharhut[8] *etc.*

The flying celestials on the walls, with hands uprised, and garments floating indicative of swift aerial movement in a colourful manner in cave 329 and the biographical scenes of the Master like Birth, Māras attack and death event besides the Chhaddanta Jātaka, Sudāma Jātaka, hunting scenes, merchant caravans, *etc.* in cave 428 reveal a rich panorama of murals of the North Zhou period. During the Tang period (618-707) an unprecedented art activity is seen at Dunhuang as also perhaps at other sites. At Dunhuang itself as many as 213 caves are attributed to this period extending both northward and southward of the cliff and virtually the entire layout was completed during this time. Besides the paintings, the clay sculptures of the period are highly elegant, expressive and well proportioned and of great significance for the study of development of Buddhist iconography. In fact a large majority of clay statues belong to the Tang period. The modellers of Dunhuang during this period were virtually competing with the stone cutters of Yungang and Longmen caves. The tallest colossal wooden statue of a seated Buddha[9] measuring 33 metre high carved by an artist named Chu Yan dominates the tallest central cave (no. 96) which has been provided with a seven storeyed pavilion of pent roofs of wood and tiled during the Chin period (12th century A.D.). This colossal two-handed image of Buddha with right hard in *abhaya*, and left at bay, can be gleaned only through a wooden stair case almost extending to the height of the figure. The tall pillars of wood are round sectioned with *taraṅga* corbels. The second biggest seated Buddha image –26 metres high is from cave-130 and dated to 726 A.D. The largest reclining Śākyamuni in a recumbent posture, nearing the *Mahāparinirvāṇa*, is an example of a hand modelled divine figure entirely built in straw-wood and clay from cave no. 158 (780 A.D.). Its total length is 15 metres. The glow and calmness of this strikingly Indian figure is awe inspiring (Pl. 12). The circular pillow double moulded and embroidered with lotus or *dalapadmas* or *chakras* is truely an Indian copy. The figure at first sight appears to be after a stone example of 6th century A.D. from cave no. XXVI Ajanta.[10] But the Ajantan example is 8-metre long and the pillow is of a different type, a rolled circular *takht*. Moreover, the mourners are shown in a row on the top register in the Dunhuang examples unlike Ajantan. It can be accurately paralleled to an unborked clay example from Tapa Sardar, Gazni, Afghanistan[11] which is dated to 8th century A.D. and is approximately

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17-metre long. Such figures are linked to the fossils and cave walls and were built up with wood pieces, straw core and modelled in dung and fine clay to impart fleshy look. They were further treated by a thin layer of milky clay or stucco carrier for painting the figure with pigments. A notable example of a clay human portrait figure can be had from the life size Bodhisattva from cave no. 194 (Pl. 13). The broad chubby feminine face plumpy and charming cheeks, crescentic eye brows caring the half-closed fish eyes so characteristic of the Chinese, smiling lips, the lower part thicker, and the pinky colour of the body with light bluish collared upper skirt and folds of *uttarīya* render the figure most voluptuous among the moulded clay sculptures of the Tang period. Sober and elegant colours are used to paint the images of Buddha's and Bodhisattvas while in case of the attendant warriors *dikpālas* (regents) and *gaṇas* or dwarfs we find somewhat brighter and gaudy colour tints. The coat, collars and twigs in the figure of *Lokapāla* are skilfully moulded and coloured.

Among the paintings of the Tang period, some fine specimens deserve to be noted here. The murals depicting the wedding scene reflect living patterns, apart from the scenes from the Master's life; *Jātaka* tales and legends related to Buddhism. In cave no. 172 (705-781), the palace on the river side is richly portrayed. The ceilings with square panelled canopies and flying beauties around are splendid. At the lower portions of cave-156 (A.D. 865) the painted figures of musicians and dancers besides horsemen, riders with banners, *etc.* indicate historical processions of the court. We find in this very cave a vivid scene of Māra's attack depicted on the ceiling, although the cave has been spoiled by smoke as a result of later misuse. Interesting scenes depicting pole feats and other acrobatic displays are remarkable for their dynamism.

Cave nos. 220 and 103, both of the early Tang period (A.D. 643), reveal to us the portrait of Vimalakīrti, seated on a throne and engaged in theoretical debating. Also the king is portrayed here. Vimalakīrti, a lay Buddhist, clever in handling worldly affairs and erudite is gazing at Mañjuśrī, seated opposite and ready for debate. There is no doubt that Buddhism in China came to the fore during the Tang period and theoretical debates were very popular. Buddhist scholars from India and their works were highly valued.

Scenes of music and dance are quite beautifully rendered in cave nos. 112 (Pl. 14), 156, 159 and 213. In particular bands of musicians playing on flute, reed pipes (Sheng) and clapping boards, their tender limbs (cave 112) long bent eye lids, and graceful bodies with sumptuously floating silks recall to mind the Ajantan beauties. Design drawing occupied large portions of the Dunhuang ceilings and walls. The panelled ceilings, in particular, from cave nos. 156 and 172 and 329 depict *dēvīs* and *apsaras* as flying in the blue sky. The floating dress, ornamentation and hairdo are typically Indian and these dresses and style of the Tang beauties are faithfully copied in the Peking Opera.

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Architectural depictions in these caves are valuable for the study of the art history of the times. The pavilions, multi-storeyed houses, courtyards, pagodas and wooden buildings with overhanging eaves are very many. In particular, a three dimensional scene of a street from cave 217 vividly depicts a big monastery and the *Sajāmuni* with monks going round the streets. (Pl. 15). The transport system through camel carts, horse drawn carriages, horse riders, boats *etc.* is variously shown.

The paintings at Dunhuang offer sumptuous source materials for reconstructing the life patterns and art achievements of the early historic period of China. A detailed documentation and comparative study, specifically with the Indian examples, will be highly rewarding.

The Dunhuang County Museum : The small museum was established in October 1979. Its main contents are the cultural relics unearthed in and around Dunhuang. The site of Majuan, Dunhuang county, was excavated in 1979. Red ware convex bowls with lugs, finger tip decoration; neolithic axes—Indian types or hollowed axes and silk found from excavations are noteworthy (Pl. 16).

The first section has written scriptures recovered from cave no. 17 at Dunhuang. They are of the Han period.

The second section exhibits sacrificial objects of the Han, Wei, Jin, Sui and Tang (B.C. 206 A.D. 907) periods which are invaluable for the study of the local history.

The great wall is built of layers of mud-straw bundles, and stones in regular layers to a height of 3 metres. The towers are of clay, stone and rubble, with straw core and rise to a height of 30 metres. These are seen in ruins at Yangguan Pass and Yumen Pass at the gateway of the "ancient Silk Road" leading to Asia and Europe.

The third section displays relics of the Yangguan and Yumen Passes of the great wall as well as archaeological finds of the Han dynasty.

Hand made pottery : From the old site of Dunhuang was found an inscribed stone stele containing the carving of Buddhas in *dhyāna* in the upper registers and two inscriptions below in Brāhmī and Chinese characters respectively of one and the same formula. This original stone was in Minchou temple 3 km. south west of Dunhuang which is the earliest known brick temple built during 384-417 A.D. The piece belongs to a *dhvaja* pillar of the early north Wei dynasty.

The inscription reveals *Pratītya Samutpāda Sūtra,* similar to the one found on Nalanda bricks, published by N.P. Chakravarti and P.C. Bagchi[12]. Only 10 partial lines of the text are preserved besides a design of *Dharmachakra.* According to V.V. Gokhale,[13] who edited the text says, "the original full text

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was probably inscribed in eleven lines, running around the four sides of a votive column, only one side of which has been preserved here in a mutilated form. On palaeographical ground it is to be regarded as distinctly older than the one on the Nalanda bricks.

Besides a stone tablet inscribed in ancient Tibetan language is also seen in the Museum. A stone pagoda of miniature size with octagonal base—circular drum on closing *aṇḍa* (Pl. 17) with *dhyāni* Buddha within arched niches and *Padmadalas* and three *chhatras* capped by a conical top is a fine model of a *Pagoda*. Another square *Pagoda* (Pl. 18) a five-storeyed one with flattened top and seated Buddhas flanked by Bōdhisattvas on each facet within an arched *kōshṭhas* and pent roof with glazed tiles, of which the rafter ends of the eaves are clearly seen is a noteworthy example.

(3) *Crescent Moon Spring* : Ten Li, south of Dunhuang is a picturesque spot with zig-zag sand dunes. It is recorded in the annals of the county that this mountain often rolled on its own in summer. It is known as Springing Mountain.

A water spring nestled these sand hills in the shape of a new moon. Its water is deep and this pond is said to be of the Han period (B.C. 206 to A.D. 202) and several temples that once existed along its bank are now ruined. From the Tang dynasty times, commemorative activities in honour of *gu yuan* were held here every year on the sixth day of the lunar month.

Tower of Heavenly King : There are a few brick built *pagodas* in ruins over the hill of the Dunhuang among the sand dunes. The bricks used in the square building of this tower measure 50 × 25 × 9 cm. There is a raised platform along the side of the walls except at the front for placing the images. Ornamented moulded bricks are used. In the frontage there appears to be a small pavilion and some sort of *antarāla*. Remains of four similar towers, now ruined to the ground, are also noticeable.

Binglingsi (Gansu) :

The Binglingsi grottoes (Pl. 19) at Linxia began in early 5th century A.D. during the time of Qin rule (A.D. 385-431) and continued upto the Ming period. In all 183-caves are in position today and in style they are closer to Yungang and Longeuan. They were hallowed out of the cliff of 60 metres high stretching to a length of 200 m. The inscription carved on the wall of cave no. 169 (Pl. 20) provides the earliest date corresponding to the first year of Jian Hong (A.D. 420). The standing Buddha statues of this place are modelled after the Nalanda stucco and Mathura stone examples, and exhibit closeness to

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the bronzes of Phophnar.[14] The robes in schematic loops or ridges down to central vested line of the body shown in a net work of lines the snail-shell curls and the large *Prabhāmaṇḍalas* recall Mathura examples. All the examples, however, belong to c. 5th century A.D.

The other caves, above no. 113, were assigned to the Tang period. At the extreme left of the cliff a giant size seated Maitreya Buddha image 27-m high with plumpy face and full-bodied typifies the Tang style statues. Heavenly musicians are hovering above the head. The wall paintings are few but well preserved. They were executed by the famous painter Gu Kaizhi of the eastern Jin period.

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1. *Encyclopaedia of World Art*, Vol. III, pp. 433-434. Also, A. Stein, *Ser India*, (Oxford, 1921), II, Ch. XXI-XXII.
2. It is reported that Aruel Stein (1907) alone took some 29-boxes of manuscripts and other cultural relics while Oldenberg took 10,000 manuscripts. These are preserved now in London, Paris and New Delhi.
3. The narrative of the Golden Deer *Jātaka* here differs from Ruru Jātaka, although the Bōdhisattva incarnated as a Golden deer in both the cases. The earliest depiction can be seen on the Bharhut Medallion of 2nd century B.C. Indian Museum Calcutta. Cf. David L. Snellgrove, *op. cit.*, p. 24, Pl. 2. There is an interesting publication in Chinese language entitled, *Tales Based on Buddhist Murals in Tunhuang Caves*, unfortunately no English rendering is available.
4. A. Ghosh, (ed.) 1967, Pl. XLIX and Pl. LR. Sen Zimner, *The Art of Indian Asia*, II, Pl. 157.
5. *Ibid.*, p. 378-38.
6. Neither Basil Grey nor Arul Stein refer to the painting of Śiva while a painting of Gaṇēśa was reported by them from this very cave. Gaṇēśa and Kumāra, sun and moon have also been reported from Dunhuang murals, although exact cave no. has not been given by the authors. See *Vivekananda Commemoration Volume* (Madras, 1970), p. 286. Basil Grey, *Cave Paintings at Tunhuang* (London, 1959), pp. 1-20. We could not photograph this scene due to the restrictions imposed here by the Conservators of the Dunhuang centre.
7. *India's Contribution to World Thought and Culture*, (Madras, 1970), pp. 283-284, Fig. 52.
8. I. K. Sarma, "Some Guhyas and Gaṇas : Their Character and Prowess", *Prof. K.D. Bajpai Felicitation Volume*, (New Delhi, 1985), in press.
9. It might be of interest to note here the measurements of some of the gigantic Buddha figures. The biggest monolithic sculpture in the world is a sandstone Buddha 75 metre high at Lungshan West of Luoyang (Henan). In Watpole (Indonesia) the Buddha in wood measures 70 metres in length. The Bamiyan Big Buddha is 55-metres high. (*IAR*, 1974-75, p. 118) hewn in limestone conglomerate.
10. A. Ghosh (ed.) 1967, pp. 25 and 33 (i). See for a better colour reproduction J. Auboyer, *op. cit.*, (1983), PL. 122.

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11. David L. Snellgrove, *op. cit.*, pp. 194-195.
12. N.P. Chakravarti, "Two Brick Inscriptions From Nalanda" *Ep. Ind.*, XXI, pp. 193-199., P.C. Bagchi, "A Note on the Pratītya Samutpāda Sūtra" *Ibid.*, pp. 200-204.
13. V.V. Gokhale, "A Brāhmī Stone Inscription from Tun Huang" *Sino Indian Studies* (Calcutta, 1944), I, Pl. 1, pp. 18-22.
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4

Monuments and Museums in Shanxi Province

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4

Monuments and Museums in Shanxi Province

(Fig. 6)

(1) *Yungang Grottoes at Datong* :

They are located at a distance of 16 km west of the town of Datong (Tatung). The place is a major treasure trove of rock art in north China next in chronological order to Dunhuang. Hewn out of Wu Zhou mountain cliff sides on the left bank of the Wu Shan river, they stretch in a honey comb pattern for nearly one km in length east to west and face north (Pl. 21-A, B). During the period extending from A.D., 398-494 the place (Datong) remained the prominent capital of the northern Wei dynasty. Its emperor Wen Cheng was an adherant of Buddhism after the monk Tan Yao. In all, 53 caves are preserved, several other smaller ones exist but they are badly weathered. Out of these 21 are spacious ones divided into three groups. The eastern group consists of caves numbered 1-4; the middle group of 5 to 13; and the western group 14 to 21. The work at these caves began in A.D. 460 and was completed before A.D. 494 when the capital was shifted to Luoyang. In all 51,000 statues remain, the largest being 17 metres high and the smallest only two cms. in height. The rock is a weathered brown sandstone and like Khondalite in texture.

In spite of the bad rock face, beautiful decorative art is revealed from the niches of Buddhas inside. The flying fairy images, holding up the *tōraṇas-Vidyādhara, Yaksha, Kinnara-Kinnarīs*, amidst a splendid designing of the entire wall faces and the musicians and dancers on the ceilings recall the Deccan *vihāra-chaitya* caves of Nasik, Karle and Ajanta.

The plan generally consisted of bigger cells at the back fronted by an *antarāla* and transversely laid front portico. The middle element in some smaller caves is excluded if the cella is a rectangular one with vaulted roof. In case of square the roof is flattish. Opposite the main entrance, a massive image of Buddha, is placed on a higher pedestal with circumambulatory passage (cave nos. 5, 6) around.

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The grotto of Śākyamuni, *i.e.*, cave no. 6 appears to be the most magnificent of all and is a double storeyed cave. The sanctum has centrally a massive square *pagoda*, nearly 15 metre high in two tiers touching the roof, of the cave with circumambulatory passage around. The broad central niches facing the cardinals of this *sarvatōbhadrikā* possessed seated Buddhas (Pl. 22) carved at the lower tier and life-size Bōdhisattvas standing on lotus pedestals in the upper register. The thin dress folds, and the charming look typify the beauty of the east. The eastern section of the shrine chamber has richly carved wall panels in broad registers within bordered frames. Scenes depicting Buddha's life from birth to enlightenment sometimes bordered with *dhyāni* Buddhas, flying angels, musicians, scrolls or entwined *gaṇas*. On the south wall the niche has a figure of Buddha seated with the *Prabhā* showing flames, possibly the miracle of Sravasti and his *avataras* emerging (Pl. 23) over the upper semi-circular panel of the *Bhāmaṇḍala*, while in the lower section life stories as well as scenes from *Jātakas* are depicted. The most emotional scenes include Siddhārtha leaving on Kaṇṭhaka, his horse; the death scene in relief, at the leg side is the bemoaning Ānanda perhaps, and below the shocked musicians amazed at the dying Master, stop playing on their musical instruments. In another scene we find an elderly Bōdhisattva *Wenchu* calling upon the sick disciple *Weimo* at the instance of Śākyamuni (Pl. 24).

The frontage of the cave nos. 9 and 10, though weather-beaten, has a pillared front which revealed massive elephant bases (*gaja-muṇḍas*). Similarly the tall columns at the front court yard of cave-12 are nearly 18 metre high. They possess massive square or stepped base, octagonal tapering shafts with *dhyāni* Buddhas in arched niches in nine vertical sections and plain square abacus, bevelled corbels with lotus underside and the massive *phalaka* carrying the *uttira*. These peripheral colonnades are seen only in the courtyard as in Nasik, Karle and not Kanheri and not within the *chaitya gṛihas*.

The most captivating group of flying celestials is found carved in relief on the inner face of the north wall. Some play flute, others beat drums, and others play pipe and a four stringed lute *etc.* The conductor of this orchestra is depicted on the opposite wall. These sculptures shed much light on the Chinese musical instruments and their use. Similarly the flying musicians on the west wall of cave no. 9 are worthy of note. The ornate over door frames and skylights with carved panels in relief depicted celestial Gods over door on the *Uttarāṅga* in cave no. 10 (Pl. 25). These two Gods could be identified as three-headed, four handed Śiva on the right side, and on the corresponding left six-headed Kārtikeya. Both do not possess their *vāhanas* here but seated alike in *Sukhāsana*, one leg folded and the other dangling. Kārtikeya holds similar weapons as in (Pl. 27) while Śiva has *mūsala* in upper right,

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rests on the thigh; the left holds an animal or bird, and the upper one a crescent. It is clear that these brāhmanical deities are relegated to perform such functions as of *Pratihārās* or *gandharvas* in the Buddhist contexts. Conch blowers and *gaṇas* playing on flute and stringed instruments, and sounding the symbols from cave 16; have very expressive young faces which recall Guptan examples. The ceilings contained big lotuses. In particular the square panelled ceiling on the shrine chamber of cave no. 7 is highly ornate and well preserved. It is divided into 9 *aṅkaṇas* and each square has the lotus medallion at the centre encircled by flying pairs of Gandharvas or Yaksha-Yakshīs.

The seated Bōdhisattva image 12.95 metres high with crossed anklets in grotto 13 has a celestial warrior of life-size supporting the right arm (Pl. 26). The stone figure is finished in stucco and painted too in later times (Jin A.D. 1115-1234).

At the entrance of cave no. 8 (465-494) flanking the door way both on the east and west wall faces, we have noted some unique representations of brāhmaṇical Gods. On the east wall we have a relief figure of Mahēśvara[1] on the bull mount, three-headed and eight-handed and guarded by a *triśūlin yaksha* in the lower register (Pl. 27). Correspondingly on the west side of the cella entrance is a representation of Kumāradēva (*Jiu Molou Tian*) six-headed perhaps (*Shaḍānana*) (Pl. 28), the sixth head on the rear side is not shown while the five heads are frontally depicted. He has six hands, the lower left holds the cock, while the corresponding right at *kaṭi*, the upper left carries a *vajra*, the middle left has a bow, and correspondingly in the right hand there is an arrow but it is broken. Seated on his *vāhana* peacock or eagle at ease, his youthful central face, *mayūra prishṭhāśraya*, with hairdo curls well combed and arranged on the forehead radiate. He has no *yajñōpavīta* and is undoubtedly a *kumāra*. The ornaments worn on wrists, *bāhu valayas* and ear lobes are typically Gupta-Vākāṭaka. The flying *gandharva* above is a warrior as his *vaīkakshyakā* reveals. We have a few examples of Kārtikeya or Kumāra from Nāgārjunakonda and Chejerla in Andhra Pradesh.[2] The cock is held at *kaṭi*, he has no Yajñopavīta. In a bronze *utsavamūrti* identified by us as Kārtikeya, obtained[3] from an excavated temple of (Site-57) the same name, the deity holds the left hand in a large size bow and in the right an arrow at *Kaṭi* ready to shoot somewhat similar to the above example. We are not aware of the source for the Chinese Buddhists to depict a figure of six-headed Kumāra with both the characteristics *viz.*, *Kukkuṭa-Lañchhana* as well as *Mayūravāhana*. But in India we have ample literary as well as glyptic sources dating from 1st-2nd century[4] A.D. Śamarāngaṇa sūtradhāra and Śrītattvanidhi[5] list various types of Kārtikeya images with many arms and heads. Among the attributes held bow-and-arrow find place in the right and left arms. In the Mahābhārata[6], Kumāra is stated to possess a bow, a cock and

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śaktī (*Vēḷ*) in his hands. However, it might be noted that in the known examples of Kushan-Kshātrapa periods nowhere we have come across the bow and arrow, not even *triśūla* except in the unique limestone Kārtikeya image of Chejerla dated to 4th century A.D. Among the western group, cave nos. 16-20 were excavated between 460-465, under the supervision of Tan Yao. These caves are apsidal and contain at the centre of the curved end a statue of massive Buddha ranging in height from 13 to 16 metres. In grotto 18, the image has thousand miniature *dhyāni* Buddhas on the upper clothed part in miniature niches. This proliferation of the small images recalls the *Sahasra liṅga* or *Sahasrāksha* concept. Some of the damaged parts and relief carvings were made up with stucco or fine clay with straw core, or wood props. They have also been painted in red, green or white during later times. Cave no. 20 has the biggest seated Buddha of Datong, measuring 17 metres on a high pedestal.

Cave 51 has an interesting *pagoda* in its central cell. It is five-storeyed each *tāḷa* is square with tiled caves and each face contains five-arched niches with Buddha or Bōdhisattva figure in relief. The brick temple of Kaveripattinam built in A.D. 630 for the visiting Chinese monks seems to be exactly a replica of this *pagoda*.

The other caves were completed in the later part of the fifth century, *i.e.*, before the 18th year of Tai Ho when the capital was shifted to Luoyang.

(2) *Shan Hua Temple*

This temple was brought under State list in 1961 an inscribed tablet written by the famous poet Wang Po in Heavenly hall is important. Three more tablets written by the same author and poet Wang Po (7th century A.D.), exist at (1) Shanhua Temple : Secrets Hall, Datong, (2) Hua Yuan Temple, Datong and (3) also at Guangzzhou. These records, specially the second one clearly list Buddha's biographical details as accounted for by the Chinese. The tablets were, however, got inscribed during the time of Emperor Huan Yuan Zhong of the Jin dynasty (A.D. 1200). These details should be compared with the Indian evidences, sculptural, epigraphical and literary. It is very necessary that we get the full text of these records rendered into Sanskrit and English. At Amaravati[7] (Andhra Pradesh) an important inscribed stele with narrative scenes of Buddha's life was found and dated to 2nd century B.C. We can profitably cross-check the biographical details.

The temple is named as Shan Hua from the Ming times when it was enlarged. There are three courtyards, the central hall is called *Taxiong Pao Tan*.

Heros Hall : This contains 34 statues inside, all made of wood and straw. The central hall is the Senate's hall.

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Hua Yuan Temple : Buddhist's Association of Datong exists here. The wooden halls here were built in A.D. 1076, during the rule of the Jin dynasty (A.D. 1076). The walls are all painted with murals—canopies depicting Buddha's life scenes. The paintings are typically in Chinese style. Buddha and Bōdhisattvas have moustache. Copies of some of these wall paintings are being made by the team of artists and draughtsmen of the cultural Relics Bureau on huge rolls of tracing paper.

Hall of Bo Jiao Jiao Chang : Some 18,000 manuscripts are preserved in this monastic hall in the wooden almirahs, drawers and desks, arranged along the walls. The manuscripts are in Chinese, and Tibetan and a few in Dēvanāgri (Sanskrit) also. They are well preserved. They are datable from 9th to 17th century A.D.

Collections from Datong County : There are a few halls here which exhibit the excavated collections from prehistoric period to Ming times obtained from Datong and nearby areas during 1958-1964. The prehistoric tool types on display here are of quartzite pebbles and flakes of the stone ages, shouldered hoes and axes, perforated vases of red ware microliths of chert and fluted cores of the neolithic period. The copper-bronze coins and moulds are dated to B.C. 475-221.

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5

Monuments and Museums in Henan Province

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Monuments and Museums in Henan Province

(1) *LUOYANG*: (Fig. 7)

Luoyang situated in the western part of the Henan province in the middle reaches of yellow river is an ancient city with a long history. It served as a capital for nine dynasties, beginning from B.C. 770. The eastern Zhou (B.C. 770-256), the eastern Han (25-220 A.D.), the Wei of the three Kingdoms period(220-265), the western Jin (265-316), the northern Wei (386-534), the Sui (581-618), the Wu Zhou, the later Liang and the later Tang (623-906) dynasties made this city their capital. Luoyang monastery was regarded as the "Nalanda of China", for it played a very important role in the propagation of Buddhism in China.

Luoyang Museum :

The Luoyang Museum was established in 1958. It consists of five separate halls exhibiting the relics from the prehistoric village sites of the neighbourhood. Chinese archaeologists beginning from 1953 have discovered nearly 60 important sites.

Among these neolithic finds from Lungshan, west of Luoyang are dated to 6000 B.P. The painted black-on-red ware, convex bowl, flat based incurved straight featureless rim, white banded jar, burial jars with ram-head, the ground tools, particularly axes with blunt butt or axe hammers pecked all over and ground only at the convex broad cutting edge, are noteworthy. Even the large flake tools are sometimes ground. The dish-on-stand, in particular the stand with holes, recalls the one from Piklihal. Footed cups are also seen. Channelled jar, the flat slate axes more than 50 cms in length resembling metal swords, shouldered axes with tenon, small chisels and adzes, holed axes, pounders, sickles *etc.* are quite interesting and compare well with the neolithic finds at the site of Gufkral and Sikkim reported by A.K. Sharma.[2]

Chalcolithic (B.C. 2100-600 *Xia dynasty*): Copper arrow heads, splayed, holed axes, shell scrapers, spindle whorls, ivory and bone points also occur. Potter's dabber is also found here.

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Site: *Mei Mountain*: The neolithic stone axes continue in the bronze period also. The evidence of writing is met with from early Shang dynasty (B.C. 1600). Deciphered scripts are known in Shantung Province from B.C. 2000.

Ancient Chinese Coins: The coin collection in this Museum is interesting. All are copper or bronze and not of much variety typologically. The earliest group dated to B.C. 770-476 belong to eastern Zhou dynasty and look like socketed spade coins in the coins with a hole and handle. A coin hoard from a pot found from Luoyang is on display. The next series belong to warrior states period dated to B.C. 476-206. All are copper issues. These are circular like the moulded old copper paise, the hole in this case is square cut with a raised border.

Relics of Han Dynasty: (B.C. 206 to A.D. 22): These include quite a large number of model houses of terracottas with the equipment of vessels, besides stools, beds, and so on. These are generally long halls with glazed tiled roofs on wooden framework. Such model houses seem to have ritualistic significance, they may as well be memorial.

Several other objects like bronze Buddhas and Bōdhisattvas in Chinese style are found. Interestingly we have here a Bōdhisattva carrying *amṛita kalaśa*, probably *Padmasambhava*.

(2) *Longmen Caves* (*Henan*):

The caves of Longmen, 12 km south off Luoyang, on the left bank of the Yi river are situated on the steep slopes and cliffs of a picturesque mountainous territory full of greenery. The work accomplished here extended over a period of 400 years starting from A.D. 494 through the eastern Wei (534-550), western Wei (535-557), northern Qi (550-577), northern Zhou (557-581), Sui (581-618), and Tang (618-907) periods. The focus of Buddhist cave art totally shifted to Longmen as it were from Datong along with the change of capital during the time of emperor Xiao Wen. The rock medium here is somewhat more harder and afforded a broader cliff stretching to a length of 1000 metres south-north and about 200 metres high. Vandalism played havoc at this site. Several statues were chopped off from the rock face during the early decades of this century. Besides, the rain storms and melting snow have caused considerable erosion of the rocky face of the cave fronts. The obliquely laid rock layers allow seepage of water throughout the year. The vitals of rock are badly affected by rootlets, mass and lichen growth along the moist breaches over the rock face.

The river Yi virtually divides the precipitous rocks on both the sides *i.e.*, east and west. On the east is the Fragrant hill temple, a quiet resort amidst tall cypresses with some cut-in caves at the lower part of the terraces. The west

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mountain towering by the side of the Yi river has the cliff fully dotted with rock art (Pl. 30); in all 1352 caves, 750 niches and 40 pagodas with over one lakh Buddhist figures ranging in height from 17.14 metres to just 2 cms. The caves are at the four gradients of the hill.

Despite the vandalism that took place, many of the cave interiors are still well preserved. In caves 1 and 2, the massive standing Buddha images exhibit in physique, dress (*dhōti* and *uttarāsaṅga*) and ornamentation (crowns and *ushṇīsha*) a striking similarity to the Vākāṭaka-Gupta examples. It appears that Longmen received great impetus not only from the native Luoyang school but from north China, as well as directly through overseas from south and east India.

There is no decoration over the simple arched facades. The doorways are square or rectangular very much akin to Guntupalli *chaityas*. On plan, the frontal portico is transversely laid, with the shrine chamber at the back either rectangular with apsidal or elliptical end. All are of the *chaitya* hall type and without pillars inside, a feature different from the western Deccan cave art tradition.

The earliest and beautiful sculptures are to be found in the so-called Lao Chun Tung cave which is decorated from ceiling to the floor.

Guyang Cave:

Three grottoes were carved. The main apsidal one excavated around A.D. 494 during the northern Wei period is the earliest among the Longmen grottoes. At the back of the apse is the seated Buddha of massive proportions on a high pedestal with circumambulatory passage around. The ceiling has bow-shaped beam and rafter frames, the interspaces being intricately carved (Pl. 31). The side walls, too, bear relief figures amidst standing Buddhas and Bōdhisattvas. At the north wall an overdoor frame of the niche has an arcade with an ogee point. The arch is rendered with minute carvings in three registers (Pl. 32), the basal one has flower festoons coming out of the *kīrtimukha* mouth, while in the upper registers seated *dhyānī* Buddhas and flying celestials are shown. The top beam has again a frieze of boldly cut niches with Buddhist figures punctuated by attendants. The horizontally laid cusped arches characterising the wall niche in this case afford an interesting architectural speciality when compared to the plainer semi-circular arcades at the main entrance. They recall the arched niches, rail patterns and door frames in the Rāṇi Gumphā and Gaṇēshagumphā caves at Udayagiri and Khandagiri.[3]

Binyang Cave:

It consists of a group of three caves excavated by emperor Xuan Wui to gain merit for emperor Xiao Wen and empress mother Wen Zhao soon after the capital was removed to Luoyang (A.D. 495). The middle cave alone took

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24 years (500-523). We have here the statue of seated Buddha, 8.4 metres high and flanked by his two disciples and two Bōdhisattvas on either side (southern and northern). The ceiling of the cave is virtually a canopy in the shape of a lotus flower, bordered by heavenly musicians (8 in all) and two attendant angels flying in the sky. This is typical of the plastic art of northern Wei. The entrance walls had donor couples as at Kanheri.

Lotus Cave (*Lianhua*) :

This was excavated during the later period of northern Wei. A large and beautiful lotus ceiling lends the name to the cave. Many lintels of the niches are carved with designs. The smallest statue in this cave is only 2 cms high.

The lotus symbol stands for Buddha. Most of the ceilings of this period are decorated with exquisitely large size *dalapadmas*. Six *Gandharvas* and *Kinnaras* fly in harmony, their movement being indicated by the floating garments. (Pl. 33).

Cave of ten thousand Buddhas (*Wan Fuo Dong*) :[4]

This was completed in the 1st year of Yonglong (680) during the reign of emperor Cao Zong of the Tang dynasty. There are in all 15,000 miniature images; hence the name of the cave. The Buddha image (Pl. 34) is seated on a high octagonal pedestal with moulded *dalapadma* at the base and top. The pedestal as well as the knotted hairdo, muscular body and the folds of the *uttarīya* recall the Kushāna Buddhas to mind.[5] On the back wall are 54 lotuses and in each of these flowers is a sedentary image of Bōdhisattva. They have been coloured also over a white or red ochre carrier. The ceiling overhead the central image has again a fairly big canopy of a lotus medallion (Pl. 35), the outer ring having *ashṭamaṅgala* symbols in a regular order. The cave frontage (*antarāla*) and its walls are sculptured with relief figures. Noteworthy is an example of Avalōkitēśvara Bōdhisattva, a figure of superior modelling, graceful and slightly bent, carrying a vase in the left hand and a whisk in the right. Figures of musicians and that of a dancer, the various types of musical instruments, virtually a big orchestra, the dress and girdle ornaments of the dancers streaming in the air are works of great merit.

Kanjing Temple:

This is the temple meant for reading scriptures. Excavated during the reign of empress Wu Zetian at the beginning of 8th century A.D. during the Tang rule, a group of 29 arhats is carved. The flying *apsarasas* with plump bodies (Pl.36) in the ceiling around the lotus flower with their fluttering ribbons, festoons and dress, convey a realistic movement in the outer space.

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Fengxian Cave:

The largest, finest and most stylish of Longmen cave temples is the Feng Xian temple (Pl. 37). It covers 36 metres from east to west and 37.7 metres from north to south. The layout of the images, their portrayal and sculpturing in round speaks of the great skill of the Tang period artists.

The image of Vairōchana Buddha is 17.14 metres high, the head part alone measuring 4 metres and the ear 1.9 metres. It is virtually a cut-out sculpture of grand proportions, the biggest seated figure of a stone Buddha in China (Pl. 38) completed in the 2nd year of Shangyuan (A.D. 675) during the reign of emperor Gao Zhong of the Tang dynasty. The statue is guarded by two disciples and two Bōdhisattvas, while the walls on the north and the south are lined with statues of heavenly guardians and warriors. They are standing on a *gaṇa* (dwarf) as guards with ferocious features, strong and majestic. Each figure is 10.5 metres high clad in full armour with a devil under the feet (Pl. 39). He has the left arm in akimbo and carries a *pagoda* in the right palm. The figure on the left is 9.75 metres tall, bare arms and chest, muscular body, knit eye brows, angry open mouth ready for a fight. The main image is said to be modelled after the empress—We Zetian. With gentle smile, elegant, dignified, handsome, calm and introspective eyes, this masterpiece emits religious glow. On the left of seated Buddha is Ānanda and on the right side is Kāśyapa, both with clean shaven head and standing in attention, in the service of the Master. By his right over the northern wall are statues of Bōdhisattvas, on either side measuring 13.25 metres tall and wearing coronets adorned with gems and a shawl with jewelled tassels (Pl. 40). These youthful figures with fluttering girdle and feminine countenances are in round and next only in size and beauty to the gigantic seated Buddha.

(3) *Baima Temple and the White Horse Monastery*:

These are state monuments, 12 km east of Luoyang town and believed to be the first Buddhist monastery built in China during the 10th year of Yong Ping (A.D. 67). According to Buddhist traditions, emperor Ming Di of the eastern Han dynasty (25-220) sent officials to India, after the emperor had a vision of Buddha in his dream. The delegation returned with two Indian monks, Kāśyapa Mātaṅga (*Jie Mo Teng*) and Dharmalakshaṇa (*Zu Falan*) who brought with them Buddhist scriptures, a huge load of nearly 42 volumes on the back of white horses,[6] besides a statue of Buddha. The monolithic white horses kept in the foreground of the gateways of the Baima temple closely resemble the Khairagarh Aśvamedha horse now in Lucknow Museum and dated to the time of Kumaragupta by B.N. Mukherjee.[7] (Pl. 41). The King ordered for raising a Buddhist monastery in A.D. 68 and the two

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Indian monks lived here translating and preaching the *dharma*. They died here and commemorative *stūpas* were raised in their memory, burying their mortal remains. These are low-domed circular structures six metres in diameter with a low *upāna* and *aṇḍa* of brick-bats and earth at the core. The outer rim is encased with crescentic cut-stone whitish slabs. No *āyaka* platforms exist. An inscribed tablet with a hemispherical top is fixed in a front east facing niche of the *stūpa*. (Pls. 42A and B). Similar stone *Uddeśika stūpas* of stone were found at Guntupalli,[8] district west Godavari, a place noted for the rock-cut *chaityas* and monastic halls of *Hīnayāna* order.

The white horse temple is a complex of many Buddhist halls. The individual monuments here are subjected to reconstruction right from 6th century A.D. A large scale project was launched in 1556 to redecorate it. What we now see are the monuments so added. The Daxiang hall houses a statue of Buddha seated in a golden niche. Standing against the side walls are 18 *arhats*—animated and life-like. They are fine wooden statues and rare objects of art.

Qi Yun Pagoda:

It was built in A.D. 1175 and is 35 metre high. It is a 13-tiered square *pagoda* over a high base. The bronze giant bell and the octagonal pavilion in front are of A.D. 1556. The *grīvā* is marked by mouldings—*ūrdhva padma* capped by a *kalaśa stūpī* on top. In front over a tortoise base is a rectangular stone-stele with dragon top containing inscription in Chinese and housed in a pavilion. This is a provincially protected monument (Henan State). No cultural notice board nor protection notice board exist here.

Yong Ming Temple: a mound—site: The site is protected by the Luoyang Municipality. This mound, amidst the cotton fields on the right side of the road, buries a famous brick tower built in Indian style. This is considered to be the highest tower of wood and clay erected in the 6th century A.D. which had been destroyed by fire.

Peony: It is the most popular flower, a great speciality of Luoyang. It is unrivalled in heaven. According to legend, Wu Zetian empress of Tang dynasty, once decreed that all flowers in her dynasty were to bloom in winter. Peony did not obey and consequently the empress got the flower exiled to Luoyang. It thrived greatly here and more than 1,500 species have been developed during upwards of 15 centuries.

Tang Style Arts & Crafts: Luoyang is famous for Tang Style tri-colour enamelled pottery, noted for excellent shaping and colour tints. The white horse, camel and riders *etc.* are very fine products in this ware.

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(4) *Zhen Zhou State Museum*

This is a spacious museum at provincial headquarters. A double life size stone statue of Mao Tse Tung in front greets the visitor.

Prehistoric Remains :

The fossil teeth of Nanzhao (Henan) man discovered along with crude stone tools of smoky quartzite are important. Pebble tools and flakes are also found besides fossilized animal bones. These finds are dated somewhat later to the Peking man.[9]

Palaeolithic tools on quartzite large flakes, worked cores and flakes of milky quartz from the western part of the Henan province are also on display. The middle stone age tools include arrow heads. A cave found in Anyang county revealed microlithic borers, scrapers and points along with animal bones.

The Neolithic Period: Four-legged flat mortars and flattish pestles were found in 7000 B.P. levels. Stone sickles, stone saws, shouldered axes and long flat axe of slab stone with convex broad edge as in the Indian copper hoard are also noteworthy. The fish hooks of shell and bone are also seen.

The Yangshao culture is characterised by pyriform or multi-legged urns of red or grey ware with unslipped but roughened reed or cloth marks. Footed convex bowls, painted black-on-red ware bowls, and simple stands or neck rests were found. Recently excavated materials from Shawoli and Peiligang in Xinzheng (Henan) and Nanguanwai phase of Shang culture are seen. The photographs displayed here indicate both extended burials in rectangular pits as well as post excarnation burials. The huts-on-posts are either circular or square on plan and earth lining is seen around the houses. In the later part of the neolithic (6000 to 4000 B.P.) metal objects appear. Wheel made pottery-spouted jars of black-on-red ware and interestingly a black ware lipped bowl with herring bone incision, and dish-on-stand are also exhibited here. A supine burial, extended group burials in pits (virtually family burials) and graffiti-marked pottery were also known from the neolithic levels.

Shang City at Zhengzhou (Enligang Culture) :

Zhengzhou has a fortified town extending over an area of 25 square kms. A rammed earthen city wall to an extent of 6960 metres was traced in 1972 excavations. Pottery moulds for metal vessels and objects were found. The oldest porcelain jar is B.C. 1500. The ground stone axes continue to occur in west Zhou dynasty levels (B.C. 1100 to 700) along with metal tools. The museum contains a rich variety of bronze objects and less of stone

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sculptures. Designed bricks from Xi Feng Feng village with fighting animals—horse riders, street, fights, free style wrestling *etc.* and copper coins and coin moulds of warrior states period are on display. The Chinese chronicles also refer to cock-fights as well as wrestling shows during B.C. 500-200. A great speciality lies in the model stone slab and terracotta houses. Apart from their ritual or customary practices, these stand as authentic architectural models of the buildings of the early historical period of China.

Zhenzhou Municipal Museum :

The collections are quite rich and fascinating. It is really to be appreciated that the authorities are keen on displaying the objects immediately after the excavations.

Ta-he-cun: The site of *Ta-he-cun* is in a village where Yangshao culture is unearthed. The excavations are in progress from 1972. The materials include axes, both blunt-butted and shouldered, arrow-heads of chert and bone, terra-cotta beads, *etc.* The charred grains of sorghum and lotus seeds on the painted pottery were found as in Ahar Gilund. White and green bands, rayed sun and bucranian symbols and holed axes are also found, but the dominant ones are the pointed and blunted butt with convex polished edge. Large flat celts, out of slate, 50 cm in length, have prominent tenon at the top for haft.

Burial graves are also there in the neolithic. Fully extended skeletons buried in linear pits and pottery objects placed clearly indicate a custom and observance of some ritual.

There is a reserve collection of stone sculptures—mostly Buddhas and Bōdhisattvas nearly 13, of the Tang period (A.D. 618-900) lying in open air behind the central hall. These were obtained from Zhin Yang County (Henan). Among these, four examples typically recall the Sarnath ones. The custard apple like curls on the head attract our attention. It appears that some wanton destruction took place at this site and the rescued ones are now kept in the open courtyard.

(5) *Mount Songshan* (Fig. 8)

The Mount Songshan was a resort with gorgeous and charming skyline and landscapes. Historic sites, temples, halls and *pagodas* are seen everywhere in the Songshan area. Important monuments and ancient sites are the ancestral temple of *Zhong Yue* of the Han dynasty (A.D. 25-220), the Song Yang Book Court, the Yong Tai Temple of the north Wei dynasty (A.D. 220-265), the world famous Shaolin temple of the Tang period and the Song Yue temple Pagoda of north Wei dynasty. The Gaocheng observatory of the Yuan dynasty at the south-east foot hills of Songshan (1279-1368) is one of the earliest among

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the Chinese observatories. This recalls the Jantar Mantar observatory. It was built in 1279 and designed by Guo Show Jing, famous astronomer and mathematician.

Shaolin Monastery

Shaolin temple was first built in 1st century B.C. It became a centre of Buddhism during the north Wei dynasty (A.D. 520). Bōdhidharma, the founder of the Chan sect, made this place his home and sat for eight years in motionless meditation here. The present chief monk at Shaolin temple, Hai Tung, is an outstanding personality. He is 81 years old and sleeps on the ground. A strict vegetarian, he can balance his body on the thumb finger. He is the Vice-President of Chinese Buddhist Society. He has practised severe *Yōga* like the *Kuṇḍalini*.

There are many *pagodas* of Tang dynasty—220 towers in all at the slope of the hillock. This is the forest of tablets—the earliest dated to 683-750 and latest A.D. 1392. The *pagodas* range in height from 7 to 17 metres from a single-tiered to seven *talas*. (Pl. 43). The tallest one resembles the Bodhgaya example of 5th-6th century A.D.[10]

Shaolin temple: This is the birth place of a major school of Chinese martial arts—Shaolin Wushu. The brick floor of the hall of thousand Buddhas bears the scars and dents left by the monk-practitioners of Wushu.

Pai-Eye or White Robe Hall: The side walls depict paintings of the monastic routine and life of the place. 13 famous monks practise martial arts to save King Li Shi Min the first emperor of the Tang dynasty, from the attack of the rebel Wang Shi Chong. Chinese boxing, stick fight *etc.* were assiduously practised. The paintings are large canopies on the walls, full of vigour and are three dimensional.

Hall of Thousand Buddhas: Here the entire walls depict, in painting, the scenes of 500 monks. Weapons like *triśūḷa*, arrow heads and the like are also worshipped here. The pigment is largely ochre and black and dated to the Ming period.

Zhang Yue Temple: The 30 cypress trees in Zhang Yue Temple were known from the times of Tang (618-917) and Song dynasties (960-1279). The main hall of Zhang Yue Temple, in particular, consists of 45 compartments with red walls and orange coloured tiles and looks magnificent being the largest existing monastery in Henan.

The iron (metallic) casting technology of the Song (960-1979) dynasty is best illustrated in the four examples of double life size figures over the *Tien Zhong Ge* pavilion, assigned to the first year of Zhiping of the northern Song dynasty (A.D. 1064). An iron hollow image of Bōdhisattva seated in *dhyāna*.

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of the Ming dynasty (A.D. 1483) is also a noteworthy example at the ruined temple.

Song Yue Pagoda (Pl. 44). On the slope within the hilly area of Songshan, is the oldest brick *pagoda* preserved in original. It was built in A.D. 502-512 by north Wei dynasty. It is 12-angled and more than forty metres high, with a base circumference of 33 metres and decorative elements in each storey or *tala* rendered in moulded bricks and trimmed. It looks like a huge bamboo shoot rising into the air. This *pagoda* is typically Indian in its towering height, *tōraṇa* niches and entrance decor, as also the elevational grandeur with the *Kalaśa stūpī* on top. This requires conservation on a large scale and wide cracks are extant in the monastery extending right into the foundations.

Songyang Book Court

The cypress trees are very ancient and still preserved here. The oldest in China are the three cypresses which were granted titles like chief piece, a great general and lesser general during the Han dynasty. They are in the compound of Song Yang Book Court. (Pl. 45). They were seen by the emperor Liu Che, the Wu emperor of Han dynasty during Ist century B.C. These trees are held sacred even now although we are not certain of their original association with the Buddhist school or temple nearby. They were named Jiang Jun Pia (Pine) chief piece standing as a General. This is said to be 3000 years old. No *Bodhi* trees were found in China but the worship of the *Vriksha-Prāsāda* is best illustrated by the two cypress trees within this Book Court.[11]

Mang Shan Mountains :

This valley site is picturesque and worthy of visit. The sculpture of Mother and Child is very dear to the Chinese and symbolises the mighty Yellow river as the Mother nurturing the child China. With two major rail and road bridges across, this spot reminds us the famous Godavari barrages at Rajahmundry (A.P.).

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6

Buddhist China, South-East India and Ceylon

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Buddhist China, South-East India and Ceylon

The three famous Chinese travellers, Fa-Hien (383-413), Hiuen-Tsang (629-646) and I-Tsing (671-695), have made enormous contribution to the development of Buddhism in China, and their numerous translations of the Buddhist *Sūtras*, *Vinaya* and *Abhidharma* made China a reservoir of these treasures of Buddhist thought, art and literature. The foundations for such a prolific scholarly impetus must have been laid a few centuries earlier. The Buddhist pilgrims Fa-Hien and Hiuen Tsang made references to Śrīparvata, more specially to the Buddhist ascetic Nāgārjuna, who flourished in the 1st century A.D. The account of Hiuen Tsang that the monastery of Nāgārjunakonda was five-storeyed or three-storeyed was certainly not a first hand account. But Huich'ao, a Korean traveller monk, who came to India after Hiuen Tsang in the first quarter of 8th century, visited the spot *Po-lo-mo-K'i li* or Heifeng. This is the same as *parvata* or Śrīparvata of the Jilatang.[1] A Brāhmī inscription of the time of Śrī Māṭharīputra Vīrapurushadatta, the second Ikshvāku king, dated in 14th regnal year corresponding to A.D. 286, records the building of a *Chaitya gṛiha* within the Chuladharmagiri *Vihāra* on the Śrīparvata hill (Site-43) east of the Ikshvāku city called Vijayapurī.[2] This was meant for the teachers of Ceylon who were engaged in the pursuit of spreading the *dharma* to various countries. The *Theravādins* from Tāmraparṇidvīpa greatly influenced the *Samghas* at Śrīparvata and converted to the faith those who belonged to *Kāśmīra-Gāndhāra-China-Chilāta, Tosali, Avarāṁta, Vaṁga, Vanavāsa, Yavana, Damila, Palura* and *Tambapaṁṇidvīpa.*

The text reads:—

Part of Line 1: ..... *(Bhada) ta rāja cha rīyānaṁ kāsmīra Gandhāra—China-Chilata-Tosali-Avaraṁta—Vamga—Vanavāsi—Yavana—Damila—Palura—Tambapamnidīpa-pasadakānam theriyānam*[3] *Tambapamnikānam suparigahe.*

Part of Line 2: *Siripavate Vijayapuriya-puva-disā-bhāge vihāre chūla-dhammagirīyaṁ chetiya-gharam sapaṭa-samtharam Sachetīyam-Sava niyutaṁ kāritaṁ Uvāsikāya Bodhisirīya——*" These countries are also found mentioned in the *Mahāvaṁśa* among the territories which had been converted to Buddhism after the third Council. The mention of China, besides Ceylon and other places, in

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this record is of seminal importance for us and clearly points to the pilgrimage of certain *āchāryas* to such farflung countries in their pursuit of proselytizing. Another important thing that attracted the Ceylonese monks to the Chuladharmagiri *vihāra* on Śrīparvata, in particular, was the *Bodhivṛiksha prāsāda, i.e.*, the Bodhi-tree pavilion, which was a necessary adjunct. It is well known that Aśoka through Thera Mahendra got a branch of Bodhi tree (from Bodhgaya) planted in Ceylon.[4] After this great event, the entire island of Ceylon became a stronghold of Buddhism. Could it be that another branch of Bodhivṛiksha was planted at Śriparvata as early as in Ceylon? Whatever it may be, the Siṁhala *vihāra* at Śrīparvata was justly famous internationally for its *Bodhivṛiksha prāsāda* during the 3rd century A.D. as clearly noted from the sculptured and inscribed *Buddha pada* consecrated at another monastery (Pl. 47) as well.[5] In this record even the names of the Ceylonese *āchāryas* are stated. Chīna and Chilāta also find mentioned together in Milindapañha among the countries frequented by the traders[6]. It is common knowledge that Buddhism greatly survived on the patronage of the trading community who were converts to the faith. The Lihinimalai (dist. Kandy) inscriptions state that the great king Kaniṭha Tissa (A.D. 226-244) of Ceylon made certain perpetual gifts to the Bodhi house and refectory attached to the Śrīparvata monastery.[7] He also caused to be built an *uposatha* house and a big refectory for the benefit of the community of the *bhikkus* frequenting the *Sipavata-vihāra*. This clearly corroborates the evidence available at the Chuladhammagiri (Nallarallabōḍu, Site-43) and the monastic site-38 which was established by *Mahāvihāravāsins*, a Ceylonese *Theravādin* sect, from where the above inscribed Buddhapada was reported.[8] The Ceylonese were orthodox *Theravādins* but soon yielded to the worship of Buddha image and constructed votive *stūpas* as well at Nāgārjunakonda. Nāgārjunakonda's Śrīparvata is hallowed as the seat of Āchārya Nāgārjuna (1st century A.D.), the founder of Mādhyamika school of Mahāyāna Buddhism which spread subsequently all over China.[9] At this place the *Mahāsāṁghika* sects made headway and its principal schools like Bahuśrutiya, *Chaityaka*, Rājagiriya. Siddārthaka, *Śailas*, *Pūrva* and *Apara Śailas* propagated meritorious acts such as the creation, decoration and worship of *Chaityas* and eventually deified the Buddha and Bodhisattvas. Nāgārjunakonda was the original home of the Aparamahāvinaśeliyas. Although essentially Mahāsaṅghikas were Hīnayānists, they developed certain doctrines paving the way ultimately to the rise of Mahāyāna. According to the Chinese traditions,[10] the vinaya of the Mahāsaṅghikas comprised five divisions, and in Nāgārjunakonda records we get this reference in connection with the Aparamahāvināśeliyas. *Pañchamātuka* is either *vinaya* with five divisions or Abhidharma. Ajay Mitra Shastri pointed out that in the Chinese sources *Mahāsaṁghika* is abbreviated simply as *Sanghika*.[11] Amaravati-Nāgārjunakonda regions continued to be a stronghold of the *Mahāsaṅghikas* as late

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as the 7th century A.D. It had its own canonical texts, and Hiuen Tsang studied certain Abhidharma texts with the local monks here[12]

Mahāyāna Buddhism thus gained a high degree of popularity among the masses and crossed the Indian frontiers very swiftly. According to Nalinaksha Dutt,[13] Mahāyānism had its seed in the doctrines of different sects of Āndhra-dēśa like the Lokottaravadins, Aparamahāvinaśeliyas, Bahuśrutiyas *etc.* Further some unique sculptural depictions representing animal and human fights, wrestlers, scenes of acrobatics and cock fights among the carved limestone pillars at Nāgārjunakonda from the monastic site[14] seem to have been inspired from the mainland Chinese Buddhist centres. Some early evidences of this kind were found in the famous Shaolin temple (the Shaolin Wu Shu) and Shao Shi house (118-123) of the Han dynasty.[15] The full sleeved coat or tunic called "*Chīna-Cholaka*" found in the Nāgārjunakonda sculptures appears to be of Chinese origin.[16] Initially Buddhism was humbled by the native Confucianism and was regarded as a 'Barbarian religion', but by the time of the eastern Jin (A.D. 317-420) and the Wei (A.D. 386-551) dynasties firm foundations were laid in China for works of Buddhist art, and Buddhism gained the status of a state religion by about A.D. 500. This consolidation of Buddhism led to the practice of making cliff grottoes and furnishing them with sculptures and wall paintings of Buddhist images and legends. The most famous among them, known all over the world, are the Kizil grottoes in Xinjiang, the Mogao grottoes at Dunhuang (Gansu), the Yungang grottoes at Datong (Shanxi), and the Longmen grottoes at Luoyang (Henan). The translations undertaken by the Chinese traveller-trio were mostly based on the *Mādhyamika* works expounded by Āchārya Nāgārjuna and elaborated later on by such great luminaries as Bhāvavivēka and Kumārajīva (344-413). In particular, Hiuen-Tsang studied the treatise of *abhidharma* with the monks at Dhānyakaṭaka (*T'o-na-kie-Tsekia*), the present Amaravati-Dharanikota in district Guntur, Andhra Pradesh, not far from Śrīparvata Vijayapuri of Nāgārjunakonda.

Buddhism made a great headway from Krishna-Guntur region along the south-east coast upto Ceylon. Recent excavations at Kāñchi, Uraiyur and Kaveripumpattinam have yielded important relics such as *Buddhapādas* similar to those found at Nāgārjunakonda and out of Palnad limestone, remains of a *Stūpa* and *vihāra* cells (*Kāñchī*), lead coins of the Sātavāhana king Rudra and a copper image of Buddha in *dhyāna* from Kaveripumpattinam recalling the Amaravati examples of the Madras Government Museum.[17] These stand witness to the brisk expansion of Buddhism along the east coast during the early centuries of the Christian era.

The first Buddhist temple at Nanjing was built by one K'ang Seng Hui born of Indian parentage. Kāñchī finds mention in a Chinese text Ch'ien Han Shu dated to 1st century A.D. and called as *Huang-che*. It is said that Chinese

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emperors sent presents to the king of Huang Che in A.D. 1-6.[18] Further this important centre of Buddhism is said to have had contacts with China since the middle of 2nd century B.C., but so far no archaeological confirmation has come up. Hiuen Tsang refers to a big monastery built by Aśoka not far from the south of the capital Kanchih-Pu-Lo.[19] A monastery *Dharmāśoka mahārāja vihāra*[20] is reported to have been built by Mahendra, son of Aśoka near Nagapattinam. This was a port of embarkation mid-way to Ceylon and other countries of south-east Asia. We must confess here that except literary and traditional accounts, no archaeological (structural or epigraphical) evidences assignable to the pre-Christian period have come forth so far to substantiate the presence of Buddhism at Kāñchī. But from the early centuries of the Christian era we find mention of Mahānāvikas (master mariners) stationed at Ghantasala (Ptolemy's Kantakossyla) district Krishna, and *Mahānāgaparvata*, *i.e.*, Guntupalli (district west Godavari)[21]. We also come across another master-mariner named Buddhagupta, a native of *Raktamṛittikā Mahāvihāra* (Rangamati, district Murshidabad, West Bengal), going to the Malay Peninsula in 4th-5th centuries A.D.[22] Chinese silks noticed in Damirika by the author of Periplus were shipped from Tamluk having come overland from north China by way of Lhasa. The famous Kāñchī silk industry seems to have been the result of this Chinese impact, although we have yet to authentically document the silk remains from the early historical strata of this site. The first authenticated contact between Ceylon and China took place during the time of King Upaṭissa I of Ceylon (A.D. 365-406) to the Court of *Hsiao-Wuti* of the eastern Chin dynasty about the year 405.[23] These evidences confirm the brisk maritime activity on the east coast linked with the expansion of Buddhism towards south-east Asia on the one hand and China through the eastern ports like Maisolia, Tamralipti *etc.* on the other.

It might be noted that Boddhidharma (A.D. 470-520), the well known founder of Chan (*dhyāna*) or Zen sect who lived at the Shaolin temple (Mount Songshan, Henan), hailed from Kāñchī. He was regarded as a third son of a royal family (Pallava) and was held in high esteem as will be followed from the fact that he was received by no less than the Emperor Liang Wei-ti of south China on his arrival at Nanjing. The other south Indian monks who reached China included Diñnāga[24] (5th century), the founder of medieval *nyāya* school. He hailed from Kāñchī, a centre of Pali Buddhism wherefrom Vinītaruchi (A.D. 582), the founder of *Dhyāna* school of Tonkin, also hailed. From the travel accounts of Hiuen-Tsang we come to know that even during the 7th century A.D. nearly one hundred Buddhist monasteries and over 10,000 monks (*Sthāviras*) were flourishing in the Kāñchīpuram area. This account is confirmed also by the contemporary Sanskrit play *Mattavilāsa prahasana* by the great Pallava king Mahēndravarman I.[25] A detailed examination of the structural remains unearthed in the excavations at Kāñchī and Kaveripattinam

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suggests that during the 2nd-3rd century A.D. there was a great movement of Buddhist monks and teachers from *Āndhrapatha* to the Tondaimandalam through the east coast. This movement was backed by flourishing trade. The *Mahāsānghika* schools, like *Chaityakas*, *Śailas* and *Mahāvihāravāsins*, with their epicentres at *Śrīparvata* (Nāgārjunakoṇḍa) and Dhānyakaṭaka, captured the intermediary regions on the east coast on their way to Ceylon and beyond. As a result, we can see clearly that at Kaveripattinam and Kāñchī excavations, more specifically Kaveripattinam, not only Buddhist *vihāras* and *stūpas* but also cult objects like Buddha *pādas* of Palnad lime stone, metal images of Buddha for personal worship[26] and *Chaitya gṛihas* of the same type as at Nāgārjunakoṇḍa-Amaravati have come to light. It is surprising that during this period the *Mahāsānghika* sects from Dharaṇikōṭa-Amaravati reached far and wide taking with them the sculptural art as well as cult objects in Palnad lime stone and we find them even in the interiors of Karnataka such as Hampi, Sannati and other sites.[27] That at Kāñchī also during this period a special *chaitya* with Buddha *pādas* and a *vihāra* were extant at Dharmadāvana is revealed by the interesting *Maṇimekhalai* account. The Buddhist *stūpa* and monastery exposed near the Kamakshiamman temple area in period I-B, dated to 2nd-4th century A.D.[28] might be this. The Sātavāhana-Ikshvāku cultural influence into the Tondaimandalam area is revealed by coins of Rudra from Kāñchī, apart from the brick structures. There seems to be a virtual transportation of cult objects and pillars of Palnad limestone as seen from the ruins of square pillar stumps at the frontage under the granite floor slabs of the smaller west facing *Rājasimhēśvara gṛiha* at the Śhore temple complex.[29] There are traces of brick structures and lime stone workings over the back of the hill containing the large *maṇḍapa* caves at Mahabalipuram itself. At Punjeri *i.e.*, *Puhum-Ceri*, village at first entry situated just one-and-half km. west of Mamallapuram on the western bank of Buckingham canal several remains of structures and pottery, besides ruined megalithic stone circles and urn burials in its vicinity, were noted. This appears to be a potential site worthy of excavation.[30] A limestone panel of the Nāgārjunakoṇḍa type was also reported from a temple at Royapettah in Madras.[31] In the pre-Pallava period Kāñchipuram area was perhaps under the later Sātavāhanas, their allies Nāga kings and subsequently came under the Ikshvāku religious influences.[32] It appears then that south-east India with its long coastal line and convenient anchorages has been in regular contact with China and other south-east Asian countries. This route is different from the upland trans-Himalayan older silk road (Taxila, Begram, Balkh-Chinese Turkestan) touching the north-west China near Turfan.

We have highlighted above (*supra*: Chapters II to V) a few representative centres of Buddhist art and architecture in China. As in India, the Buddhist

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vestiges fall under (a) Rock-cut monuments, mostly cut-in caves and (b) structural examples of a mixed variety—stone and brick, but mostly the superstructure as well as sculptural embellishments are carved out of wood or straw and finished in clay and coloured. A great speciality lies in the fine modelling of massive statues of Buddha and other divine figures. These were sumptuously painted also in bright colours which highlight the ornaments, dress and coiffure. The murals on the walls and ceilings at Dunhuang and Binglingsi caves very much recall the western Indian examples.

Among the rock-cut attempts in China, Yun gang (Shanxi Province) and Longmen near Luoyang (Henan Province) are the most representative examples. At both the places extensive and richly carved Buddhist caves of the cut-in class exist. The cuttings were axial into the depth of the rock, not parallel to the face as in the early *Chaitya* halls of eastern India and the Deccan. No impressive entrances or arched facades with ornamentations are seen. They are merely astylar and like the Hīnayāna *chaitya-vihāra* caves of Bhaja, Bedsa or Guntupalli and Ajanta (caves 8, 12 and 13). But in many cases the cella ceiling reveals vaulted rafters and closely ranked ribs, apparently a hangover of the wooden style. Below the semidome of the apse is the image on a moulded high seat. A wealth of figure sculptures were found—to fill every possible space on the walls of the cave interiors. These tend to be monotonous representations of *Dhyānī Buddhas* in semicircular niches—indicating an overwhelming idolatry. A dazzling profusion of reliefs of Buddhas and Bodhisattvas is seen in all these rock-cut caves of China. The cave fronts are plain, square or rectangularly cut with arched entrances. The portrayal of brāhmaṇical Gods in a purely Buddhist context is unusual, although such depictions are not uncommon. A figure of Kārttikēya in relief is also noted from cave no. 8 from Datong. In this context we are tempted to mention two rare examples of elephant-headed God occurring in Buddhist contexts. The first one is from Amaravati, district Guntur (A.P.). Here on a lime stone cross bar (*ushṇīsha*) obtained from the *Mahāchaitya* site, a Gaṇādhipa (two-handed) is shown first, followed by his consort Gaṇēśānī, Kubēra and Lakshmī in a row, carrying a lotus rhyzome to the *chaitya*.[33] This frieze is dated to 2nd-1st century B.C. Similarly an elephant-faced God was reported from a relief sculpture on a *vahalkada* (from a *stūpa* slab) from Mihintale *chaitya* in Ceylon. S. Paranivatane says, "this is undoubtedly a prototype of the classical Gaṇēśa and the most ancient representation of Gaṇēśa in a full-fledged form in Buddhist context and should be credited to Kantaka Chetinga *stūpa* belonging to 1st-2nd century A.D."[34] *It appears then that Mahāyāna Buddhism was getting closer to Śaiva and Vaishṇava mythology and a composite character was emerging in the propagation of Indian religions, art and architecture in the Far East.* Lōkapāla representations are also found on the paintings of Dunhuang, besides a Brāhmī inscription of 1st century A.D. on another silk scroll.

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With the unification of China under the Tang dynasty (618-907), the commercial and cultural contacts between China and east coast countries grew. Hiuen-Tsang, the first Chinese Traveller of this period, made a long sojourn to India and worked his way to south and Ceylon.[35] He touched Orissa, Kosala and Telugu Choḍa countries and spent a rainy season at Amaravati (dist. Guntur) before reaching Kāñchī (A.D. 640). From Kāñchī he proceeded to Vātāpi, and thence forward to Nasik and Gujarat. In cave no. 41 at Kanheri a four-armed eleven-faced Avalokiteśvara, the only known relief of its kind, exists. The cult of this particular form was highly popular in China during the Tang period. The Tibetan account of Bu-Stan speaks of a king—Srong-Tsan-gampo who in the 7th century a *svayambhū* (self-emanated) image of Avalokiteśvara from south India.[36] Dharmaruchi or Bodhiruchi (Chinese *Ta-mo-liu-ci*) a Śramaṇa from the Chāḷukyan territory, translated *Ratnakūṭa* into Chinese. A Brāhmin of Kāśyapa gōtra said to have lived for 156 years (571-727), he reached China in A.D. 693 and settled there permanently devoting rest of his life for translating Buddhist texts. Vajrabōdhi, son of King Iśānavarman and a teacher of Pallava king Narasiṁhavarman II (695-722), sailed to Ceylon from the Pallava country and from there to China in A.D. 720 to preach Tantrayāna.[37] Similarly Chinese monks also came to India in more numbers during this period.

With the coming of Song dynasty (960-1279) commercial relations with Buddhist China were accelerated. The Chinese ships touched the south-east Indian ports and during the Chola times,[38] and Chinese silk and porcelain, specially the celadon ware, were found in large quantities almost at every site in medieval Deccan and south India. Recently large quantities of inscribed and painted Chinese porcelain and glazed pottery-wares have been encountered in the medieval fortified towns of Doulatabad (Maharashtra), Golkonda (Andhra Pradesh) and Purana Qila (New Delhi), indicating a large scale exchange of objects, during the Ming period.[39]

Nagapattinam, the most important emporium of trade on the south-east coast, became a famous Buddhist centre as well. Reference has been made to a pagoda built for the visiting Chinese Buddhists at the instance of a Chinese king. A *stūpa* of earth and brick, many feet high, is known for its Chinese inscriptions dated in the eighth moon of the third year of Hien Chw'en (A.D. 1276). A multi-storeyed tapering structure with an elongated stepped pyramidal *śikhara* was found in position at Nagapattinam and Walter Elliot (1846) had prepared a sketch too.[40] The similarity of this structure with the multi-storeyed brick-pagodas of China clearly points out its Chinese origin. It was designed by the Chinese architect Tao Yi Chi Lio (A.D. 1349). Certain other sporadic links between south India and China can be gleaned from such depictions as vase and foliage (*pūrṇa kumbha*) of Amaravati style among the white marble stone balustrades, and the stately lions (Pl. 5) at the thresholds of

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the temple gateways, like the Pallava-Chola ones, at the Forbidden City, Fayuan temple and white pagoda *etc.*, all in Beijing.

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16. K.Krishna Murthy, *Nagarjunakonda—A Cultural Study*, (New Delhi, 1977), pp. 40, 51, Fig. III, no. 9; Fig. IV, no. 18.
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27. Hampi: *Sannati: Dassi*, pp. 92-95 and 99-101. See also *Journal of the Epigraphical Society of India*, Vol. VII (Dharwar, 1980), pp. 8-11.
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See for illustration, Fergusson and Burgess, *op. cit.*, Pl. LV-2. A 11-headed *Kuan Yin* of Sandstone of the Tang period, height 17 metres, is now in the Cleveland Museum of Art., Sharmen E. Lee, *A History of Far Eastern Art* (Britan, 1964), Fig. 185.

37. *Ibid.*, pp. 219-220.
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Chronological Table

India		*Ceylon*	
C. 563-483 B.C.	Śākyamuni, the Buddha	C. 624-544(?) B.C.	Śākyamuni
		500 B.C.	Beginning of the Historic period according to the chronicles.
C. 480	First Buddhist Council (Rājagṛiha)		
C. 380	Second Buddhist Council (Vāiśālī).		
C. 324-187	Maurya Dynasty.		
C. 273-232	Aśōka Maurya.		
C. 256	Missionaries sent out by Aśōka.		
C. 250	Third Buddhist Council (Pātaliputra).	C. 250	Beginning Anurādhapura period.
		C. 247-207	Reign of Devanāmpiya tissa.
C. 300-200	Sāñchi Stūpa : Dharmarajika, Taxila Vaiśāli Bhārhut (early place) Rājagriha Amarāvatī.	Introduction of Buddhism by Mahinda Bodhi sappling planted *Mahāvihāra* monastery. 199—Death of Mahinda 161-137 Rule of Duṭṭhagāmaṇi. Buddhist establishments at Anuradh a-pura and Mihintale.	

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India		*Ceylon*	
C. 100	Bhārhut Sāñchi (eularguets) Amarāvatī (eularguets) Ajanta Caves 9-10.		
C. 50	Bhāja *Chaitya* hall.	35-32	Pali canon, disputes among the Buddhist community.
From C. 1st century A.D.			
Mahāyāna developes.	Sāñchi—toraṇas Bedsa *chaitya*		
C. 100 A.D.	Karle *Chaitya* Gāndhāra, Mathura earliest images of Buddha.		
2nd/3rd	Mathura Art : *Dhāraṇis*. Amarāvati-Nagarjuna-konda (*Mādhyamikas*) Āchārya Nāgarjuna.	C. 214-36 226-224	Mahāyāna Spreads. Kaniṭha Tissa gifts to the Monasteries at Śriparvata (Nāgarjunakonda).
2nd to 5th century A.D.	Gāndharan Art.		
320 to 550/600	Gupta Period. Mathura, Sarnath, Bodhgaya, Nalanda.	4th-5th	Culmination of Anuradhapura period.
		C. 362	Arrival of the tooth relic.
399 to 413	Fa-hien Pilgrimage	412-413	Fa-hien stays at Anuradhapura.
5th century A.D.	Theravada Buddhism at Kāñchi, Kāveripattiṇam, Madurai, *etc.*		
C. 440 A.D.	Nalanda School founded. (*Mahāyāna*)	477-95	Reign of Kassapa (I). Construction of Sigiriya.
5th/6th	Classical Gupta style. Mathura, Sarnath, Bodhgaya.		

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India		*Ceylon*	
C. 500	Gāndhāran art, Bāmyān. Rock-cut art—Ajanta, Ellora, Aurangabad, Bādami, *etc.*		
638-39	Hiuen Tsang at Amaravati, visits Kāñchi and Bādami, *etc.*	618-84	Pallava domination.
640	Hiuen Tsang at Nalanda.		
675-85	I-Tsing stays at Nalanda.		
7th-8th century A.D.	Pāla dynasty established. *Vajrayāna* begins.	A.D. 777-97	Buddhist Centres at Anurādhapura and Polannaruva (*Mahāyāna* dominates).
800	Vikramaśīla (Tāntric Buddhism).		
8th-9th century A.D.	Mahabodhi Temple Bodhgaya Restored. Mahāyāna Buddhist Bronzes: Nagapaṭṭinam.	959	Chola Invasion
		993	Capture of Anurādhapura.
		From A.D. 985-1070	Annexed to the Chōḷa Empire.
985-1100	Imperial Chōḷas.		

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Epilogue

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Epilogue

Man became God in respect of Buddha and Jina. Buddhism reached China after Buddha gained Godhood and came to be worshipped as a *Mahāpurusha*, the highest and the best of creations. *Thathāgata* is a synonym for *Śākya-muni* and he was represented throughout both as living being (*Sattva*) and *Buddha* in Chinese Rock art and Paintings. Aniconic symbols typifying the *Triratnas*[1] *i.e. Stūpa* for Buddha; *Chakrastambha* for Dharma; *Bodhivṛiksha* for *Saṅgha*, which were found often depicted on the drums (*medhi*) and domes (*aṇḍa*) of the *stūpas* (Pl. 46), have not been noticed in China. The two examples of votive monolithic miniature models of *Pagodas* (Pls. 17-18) and inscribed Brāhmī sculptured stones or silk scrolls from Dunhuang County Museum are datable to C. 5th-7th centuries A.D. These were the cult objects, perhaps brought from India by the migrant monks for their daily ritual. Similarly even after Mahāyāna got established, some *Theravādins* of Amaravati-Nāgārjuna-koṇḍa and Ceylon worshipped (Pl. 47) *Buddhapādas* (*Pāda Saṅghāḍa*) and spread their sects along with these cult objects throughout South-East India, Ceylon and other East Asian countries between 4th-6th centuries A.D.

Buddha was honoured by Lord of gods, *i.e.* Indra (*devarāja-sakata*), absorbed by the best of *dhātus* (*dhātuvara parigahita*), according to 3rd-4th century A.D. inscriptions from Nāgārjunakoṇḍa.[2] The *Prajña-Pāramitā*, which originated in *Dakshiṇāpatha* (Deccan), was rendered into Chinese by Lokaraksha in *c.* A.D. 148 and travelled to east and spread to north.[3] All the evolutionary stages till the attainment of Buddhahood were sculptured and painted in various caves of China in a glorified way, besides the biographical details of the Master. The Buddhas in round, both standing as well as seated, had a lasting influence on the spread of the religion from south-east India to Srilanka. The Amaravati-Nāgārjunakoṇḍa massive stone Buddhas, with the typical *Uttarāsaṅga* (overgarment on the left shoulder) partly influenced by the Mathura idiom, came to be regarded as standard icons. So also the Buddha Bronzes in *Varadamudrā* with pre-pleated cloth, typical *ughṇīsha* and snail-shell curls in some cases reached along the sea routes to south-east Asian countries and Ceylon.[4] The Binglingsi (Pl. 20) Buddha and Bodhisattvas recall such a type of Mathura examples to mind. The Lotus

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Canopies in the caves of Dunhuang and Yungang are merely sculptured fittings designed to the architectural elements.

But iconography dominates everywhere in Buddhist monuments of China. Buddhas are multiplied (*Buddha-Sahasra*) evidently after the puranic polytheism. The paintings of Dunhuang in cave nos. 329 and 472 of the Sui period (581-618), depicting the Miracle of Śrāvasti, which is virtually pictorial litany of Buddhas, are nowhere better comparable than at Ajanta Cave II of the same period.[5]

These concepts are totally Indian and stormed China in successive waves. China absorbed everything (Pl.46) and developed through its own native art idioms. By about 7th-8th century A.D. under the Tang rulers, Buddhism attained greater heights. But in the later Tang and succeeding five dynasties period a quantitative production of images is noticeable. They do not reflect the spiritual glow but display only the outer physical form. Even still later (Song Period), Buddhism existed in China in the guise of Hinduism and several idols came to be created imitating Hindu pantheon. These developments are beyond the scope of the present study.

Nin hao, Indu!; Hellow ! How do you do, *Hindu ? Hen hao*, Very good ! That is how an Indian is warmly greeted in China. You come from *Sajāmuni* land ? Blessed you are. The snow-skinned chubby faces and black-haired fish-eyed youth of China are lovely to look at—but all in uniforms—girls in white pants and short shirts and men in Mao's coat, all blues or greens with the red strip collars, monotonous in apparel and appearances. But there underlies a sincere love and affection to '*Indūs*' in general, a name that is sweet to utter and cherished by the Chinese—who instantly go deep in their thought on ancient Indian and Chinese cultural links. Yet Indians are rarely seen in China and the reverse is also true. Indian hotels do, perhaps, exist in China rarely, but Chinese restaurants are many in India.

A word about the language of China. It was called *mandarin*, possibly derived from the Sanskrit word *mantrin*. It seems that this term came into vogue after an Indian Buddhist monk or Minister attempted to standardize the *Phootun hua, i.e.* the dialect of the common people of China. The other view is that an emperor of the Qing dynasty came from a place called 'Manzhou' and the dialect of that place was adopted, hence *Mandarin*. Whatever be the truth, India and China, the two most ancient civilized nations moulded in common eastern traditions are culturally inseparable.

Gautama Buddha resting on the neighbouring hills, looking at the pleasant scenery around the beautiful city of Rājagṛiha, its many shrines and sanctuaries, utters to Ānanda :

"*Chitraṁ Jambudvīpaṁ manōhaṙaṁ jīvitaṁ manushyāṇam*"[6]

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After seeing the most colourful Buddhist art treasures of China, one leaves this great land with pleasant admiration "*chitraḥ Chīnadēśaḥ*".

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2. Ajay Mitra Shastri, *An outline of Early Buddhism* (Varanasi, 1965), pp. 25-34.
3. *Aṣhṭasahaśrikā Prajñāpāramita*: English translation by E. Conze (Calcutta, 1958), pp. 79-80; Also see E. Conze "The Iconography of Prajñāpāramita", *Oriental Art*, II, no. 2 (1949), pp. 47-52; *Ibid.*, III, no. 3 (1951), pp. 104 to 109.
4. Even double the life size limestone images of standing Buddhas occur in the Krishna-Guntur valley sites of Andhra Pradesh, more famously from Amaravati, Vidyadharapuram and Nāgārjunakoṇḍa *etc.* See David L. Snellgrove, *op. cit.*, pp. 78-79, Pls. 47, 48; Following these are the examples from Ceylon (Pls. 97-98, p. 144) and Cambodia (Pls. 115-116; p. 162). Of the same Amaravati style are the Buddha bronzes now in Govt. Museum Madras, and Buddhapad. Cf. P.R. Srinivasan, *Bronzes of South India*, (Madras, 1963), pp. 6-10 and British Museum example. A unique bronze Torso of Avalokiteśvara is now in the Victoria and Albert Museum. All these bronzes are assignable to Late or Post Ikshvāku period (4th century A.D.). Cf. David L. Snellgrove, *op. cit.*, Pls. 87-88, pp. 125-126. Surprisingly similar Amaravati style bronzes have found their way to Medavacciya Ceylon (Pl. 94), Celebes-Jakarta (Pl. 110) and Vietnam-Champa (Pl. 119), all datable to 4th-5th century A.D. Cf. David, L. Snellgrove, pp. 141, 157, 165. Also see C. Sivarama Murti, *Indian Bronzes*, (Bombay, 1962), p.5.
5. J. Auboyer, *op. cit.*, Pl. 111.
6. P. V. Bapat (ed.), (1956), P. vii.

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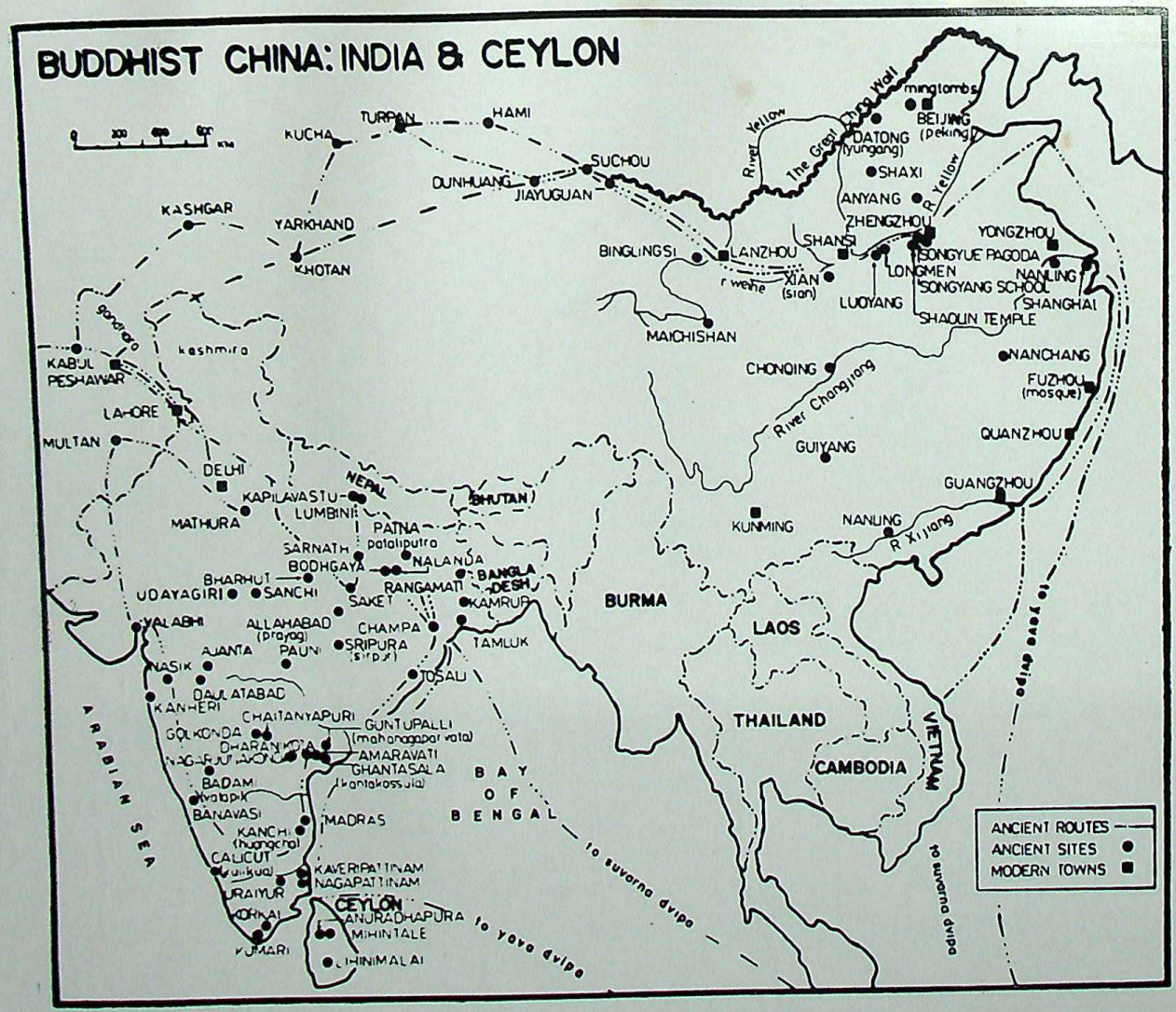

FIG. 1

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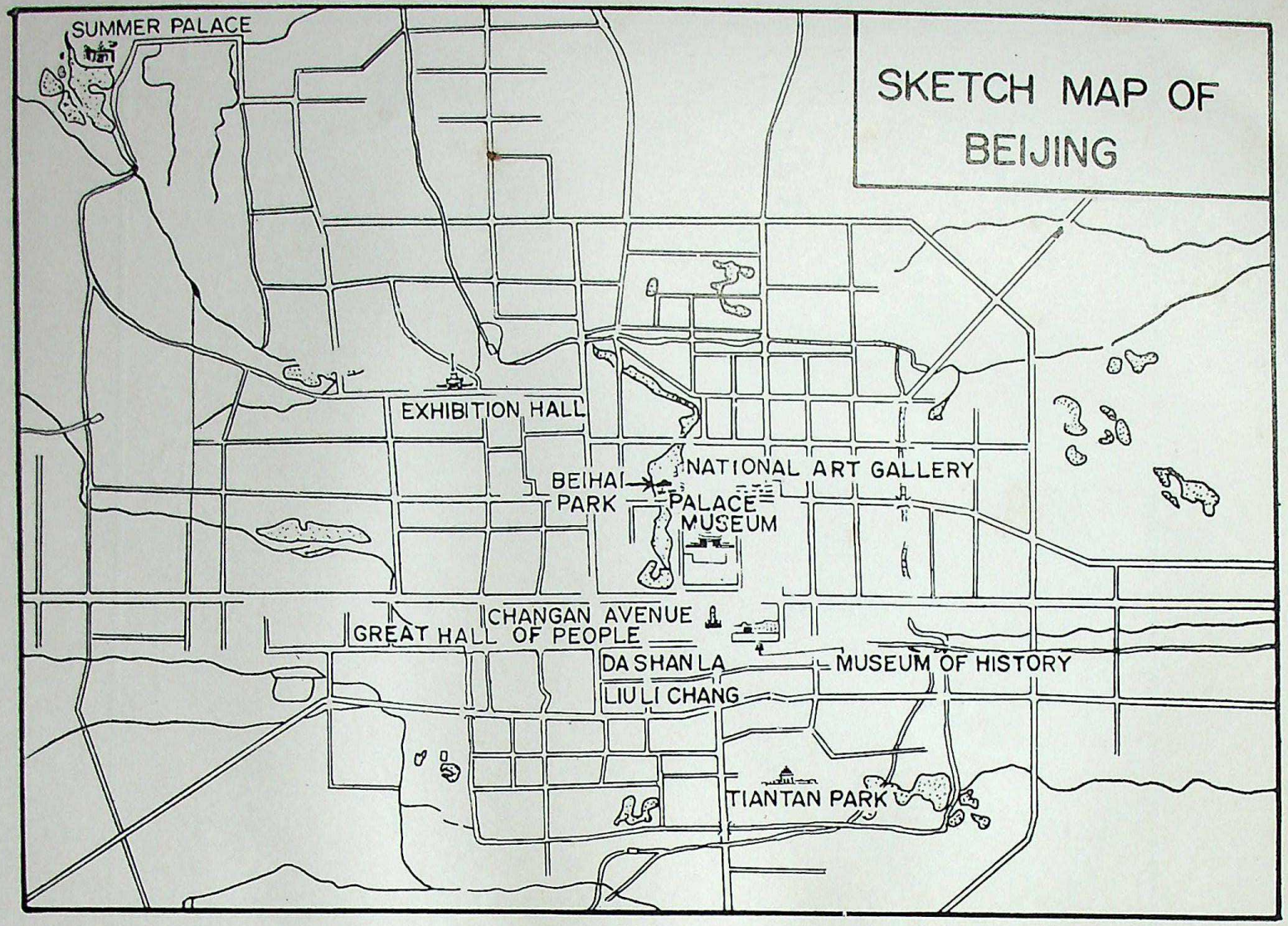

FIG-2

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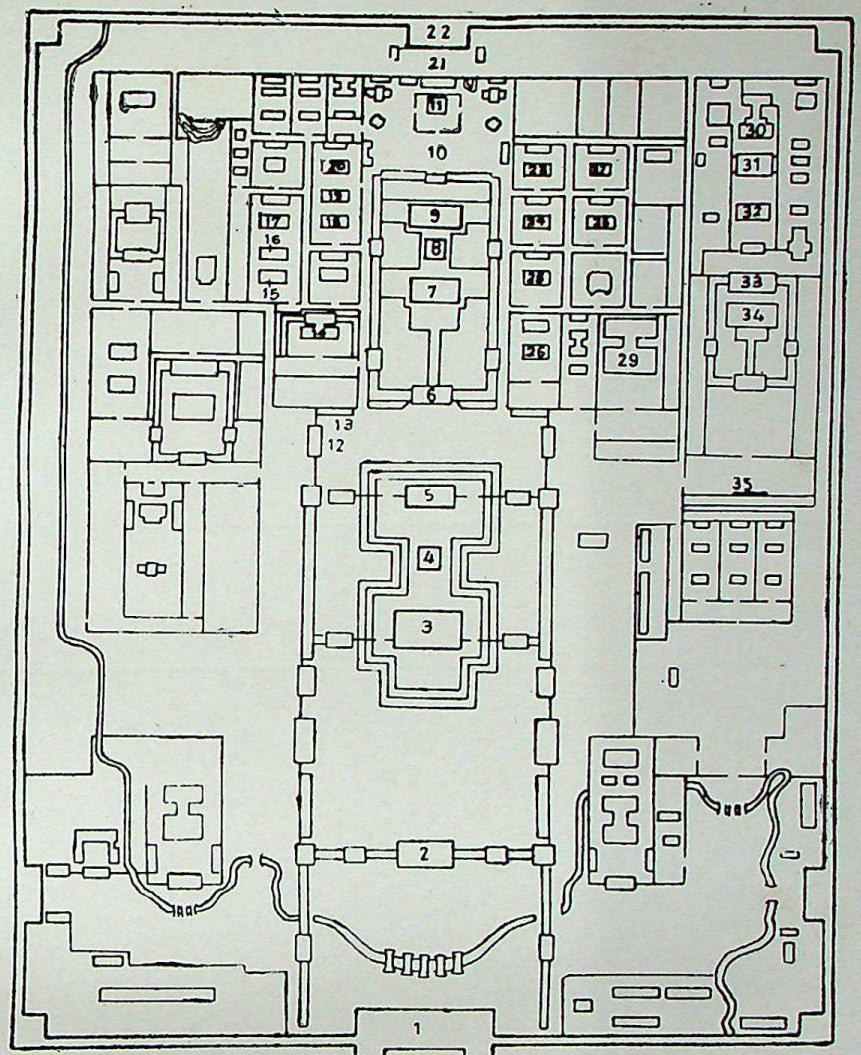

SKETCH PLAN OF PALACE MUSEUM (BEIJING)

1. Wu Men Gate
2. Tai He Men Gate
3. Tai He Dian Hall
4. Zhong He Dian Hall
5. Bao He Dian Hall
6. Qian Qing Men Gate
7. Qian Qing Gong Palace
8. Jiao Tai Dian Hall
9. Kun Ning Gong Palace
10. Imperial Garden
11. Qin An Dian Hall
12. Long Zong Men Gate
13. Office of the Grand Council
14. Yang Xin Dian Hall
15. Tai Ji Dian Hall
16. Ti Yuan Dian Hall
17. Chang Chun Gong Palace
18. Yi Kun Gong Palace
19. Ti He Dian Hall
20. Chu Xiu Gong Palace
21. Shun Zhen Men Gate
22. Shen Wu Men Gate
23. Zhong Cui Gong Palace
24. Cheng Qian Gong Palace
25. Jing Ren Gong Palace
26. Zhai Gong Palace
27. Jing Yang Gong Palace
28. Yong He Gong Palace
29. Feng Xian Dian Hall
30. Yi He Xuan Hall
31. Le Shou Tang Hall
32. Yang Xing Dian Hall
33. Ning Shou Gong Palace
34. Huang Ji Dian Hall
35. Nine Dragon Screen

FIG. 3

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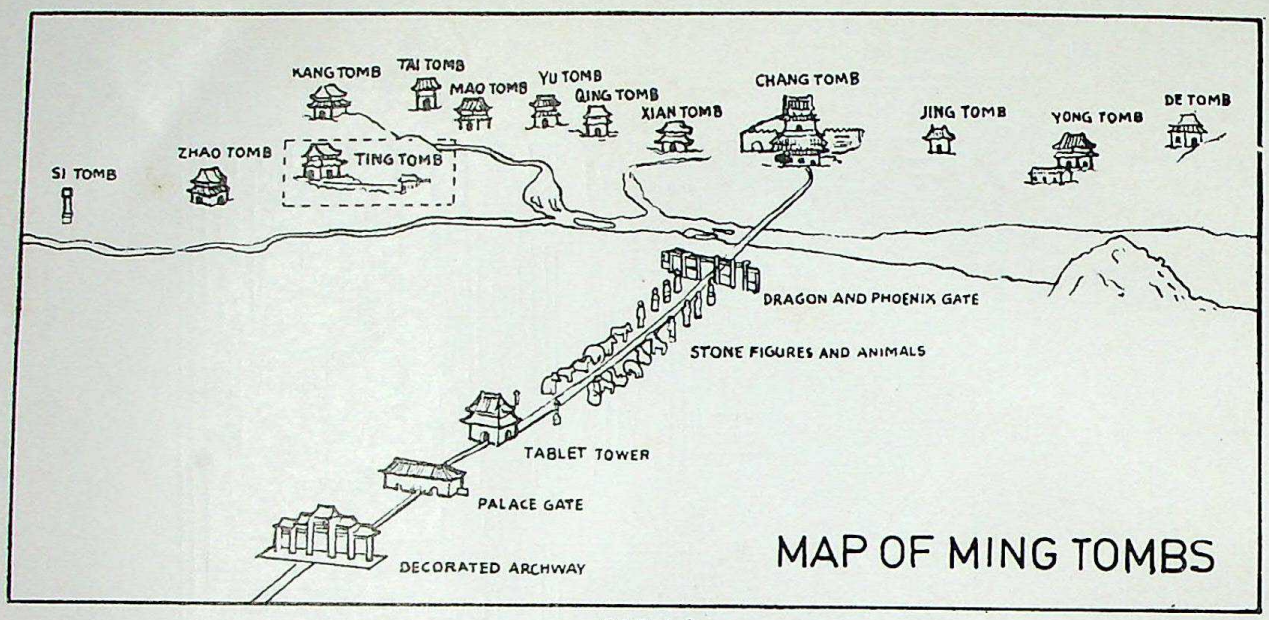

FIG-4A

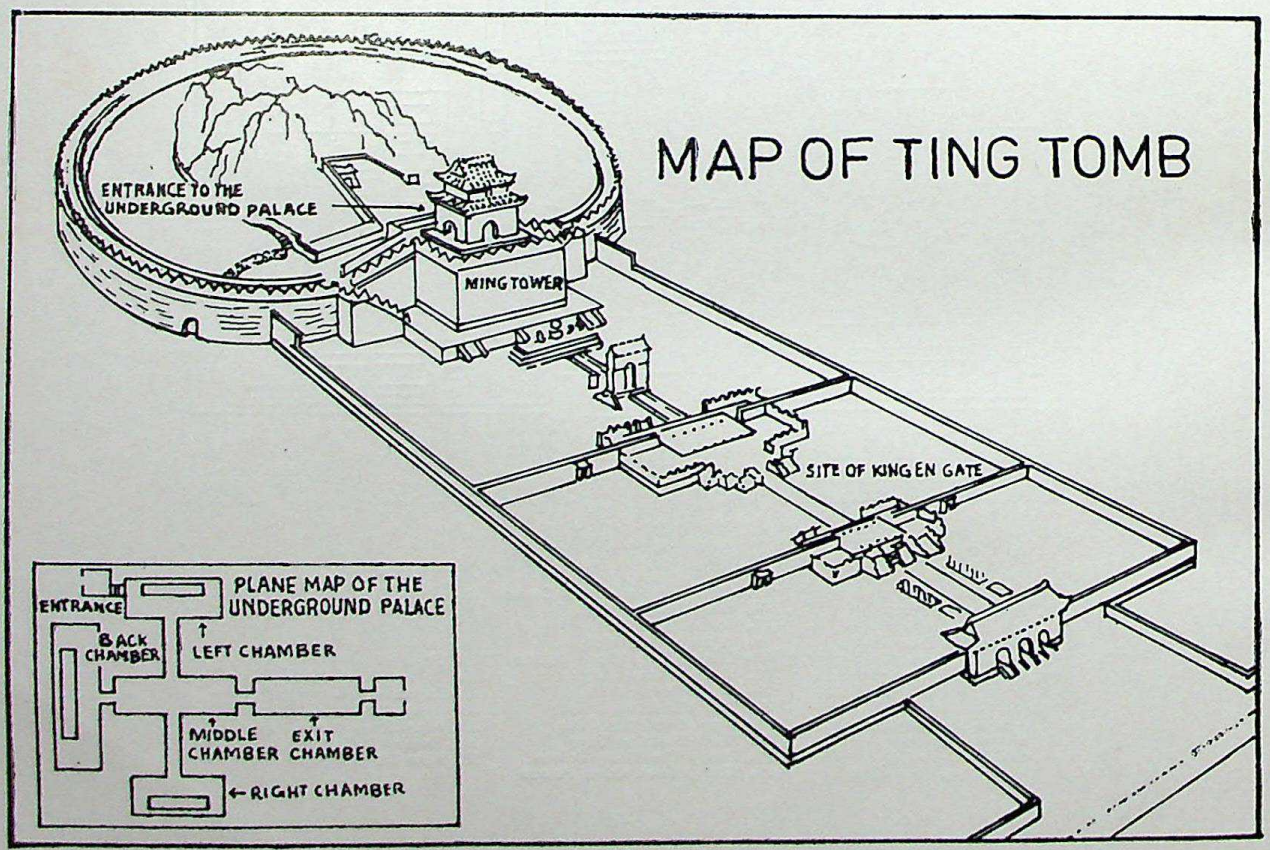

FIG-4B

DUNHUANG GROTTOES (GANSU), CHINA. (ELEVATION FACING EAST)

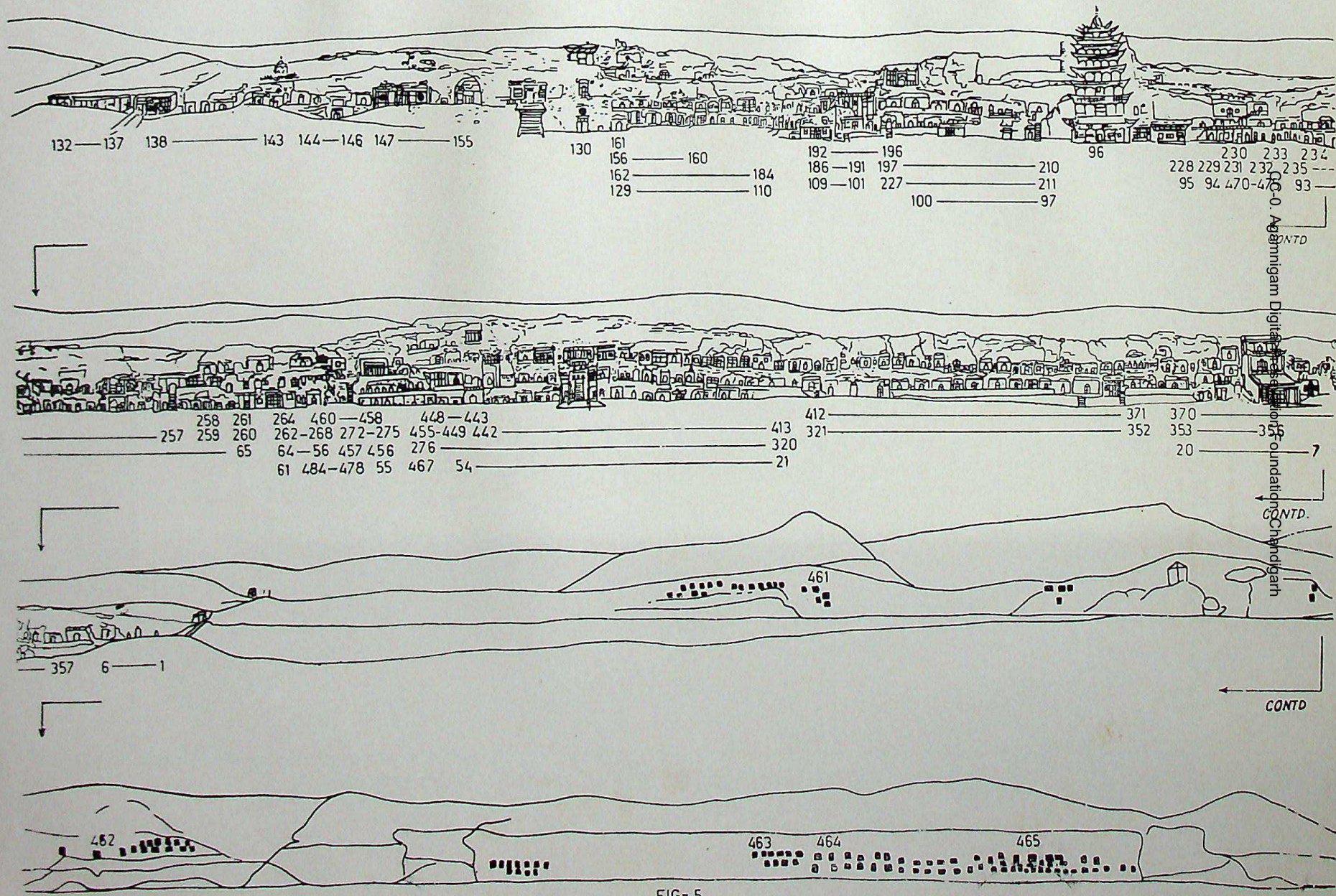

FIG- 5

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DATONG, SHANXI PROVINCE, CHINA

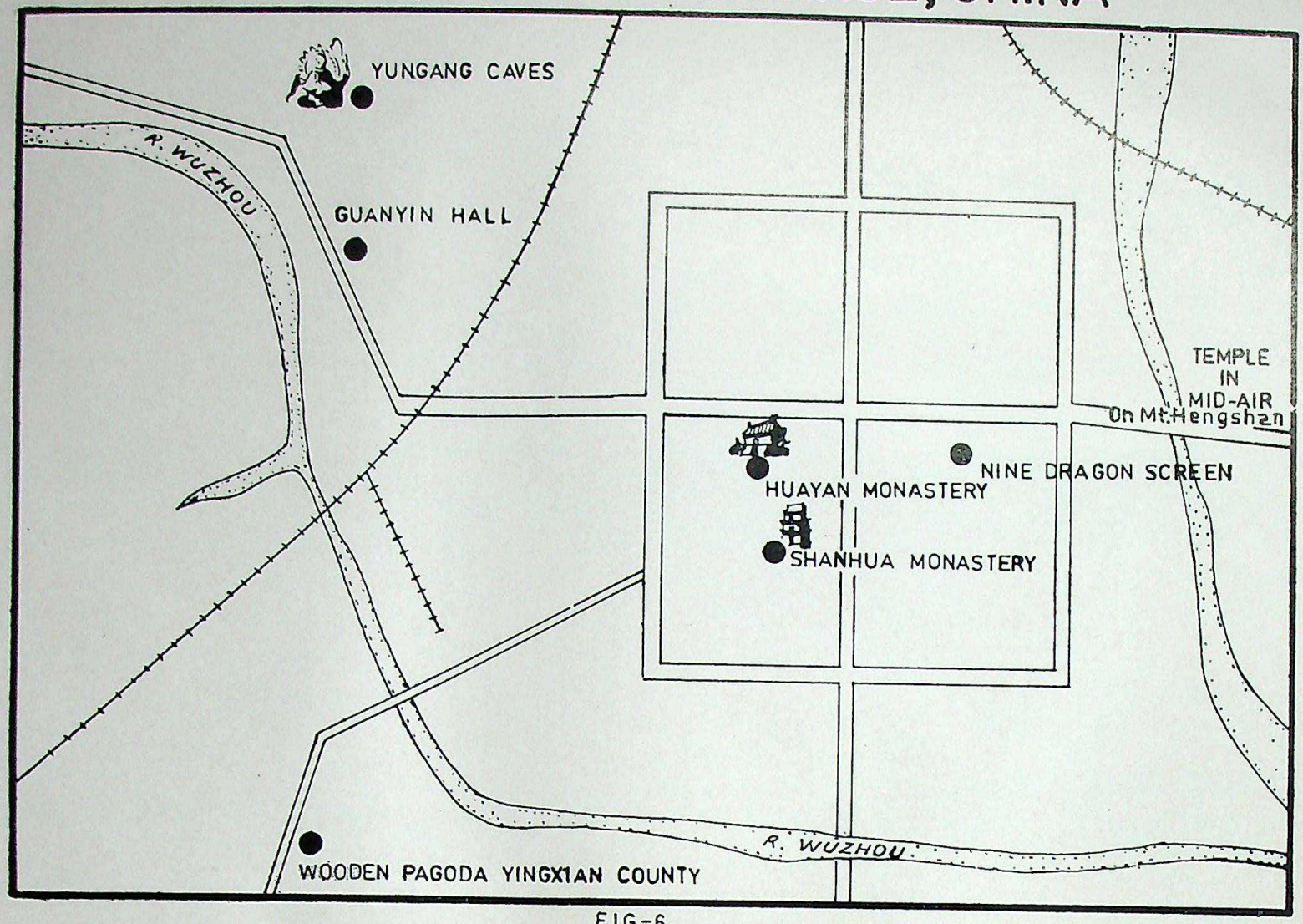

FIG-6

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LUOYANG, PROVINCE HENAN, CHINA

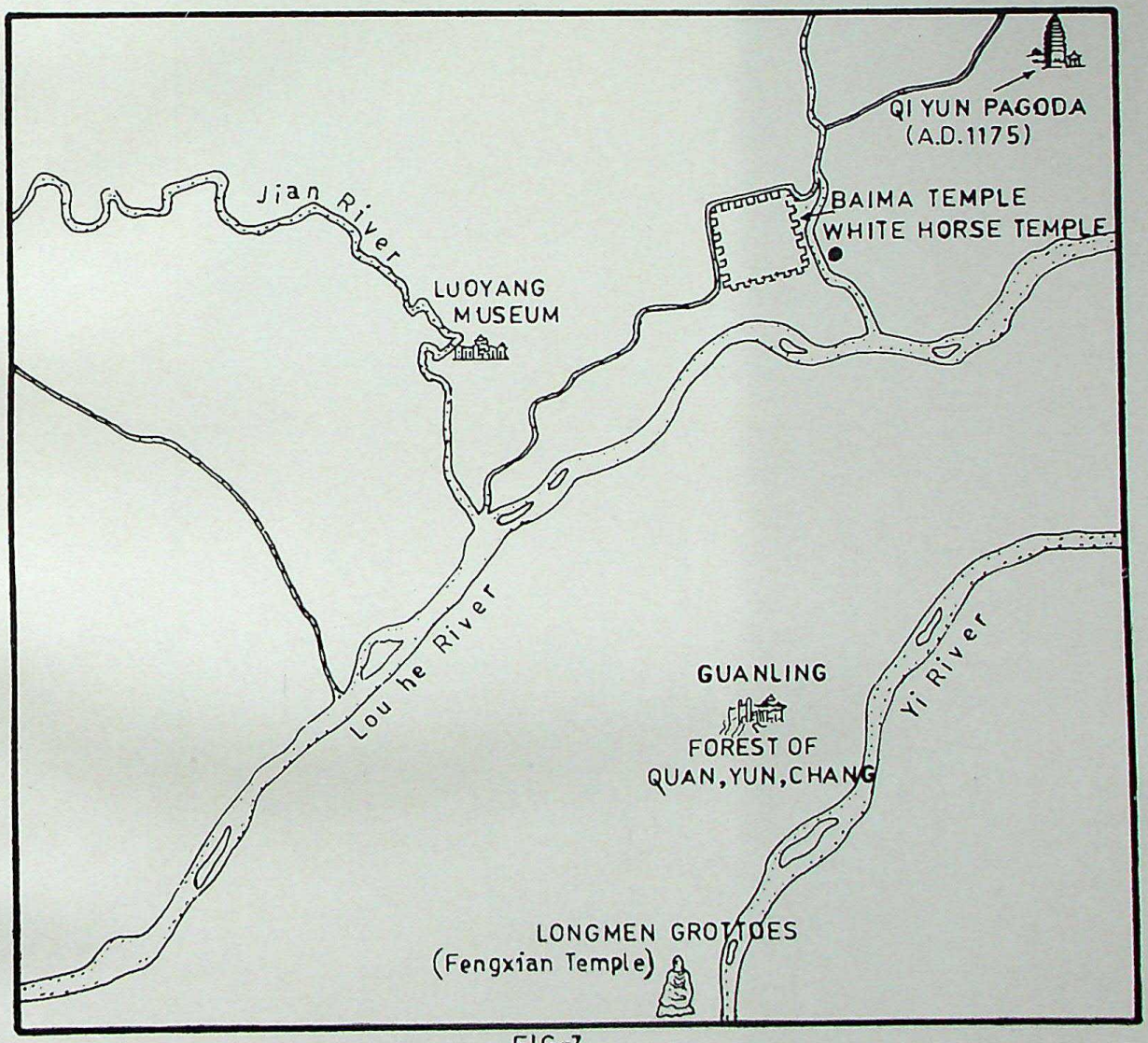

FIG-7

MOUNT SONGSHAN AND SURROUNDINGS

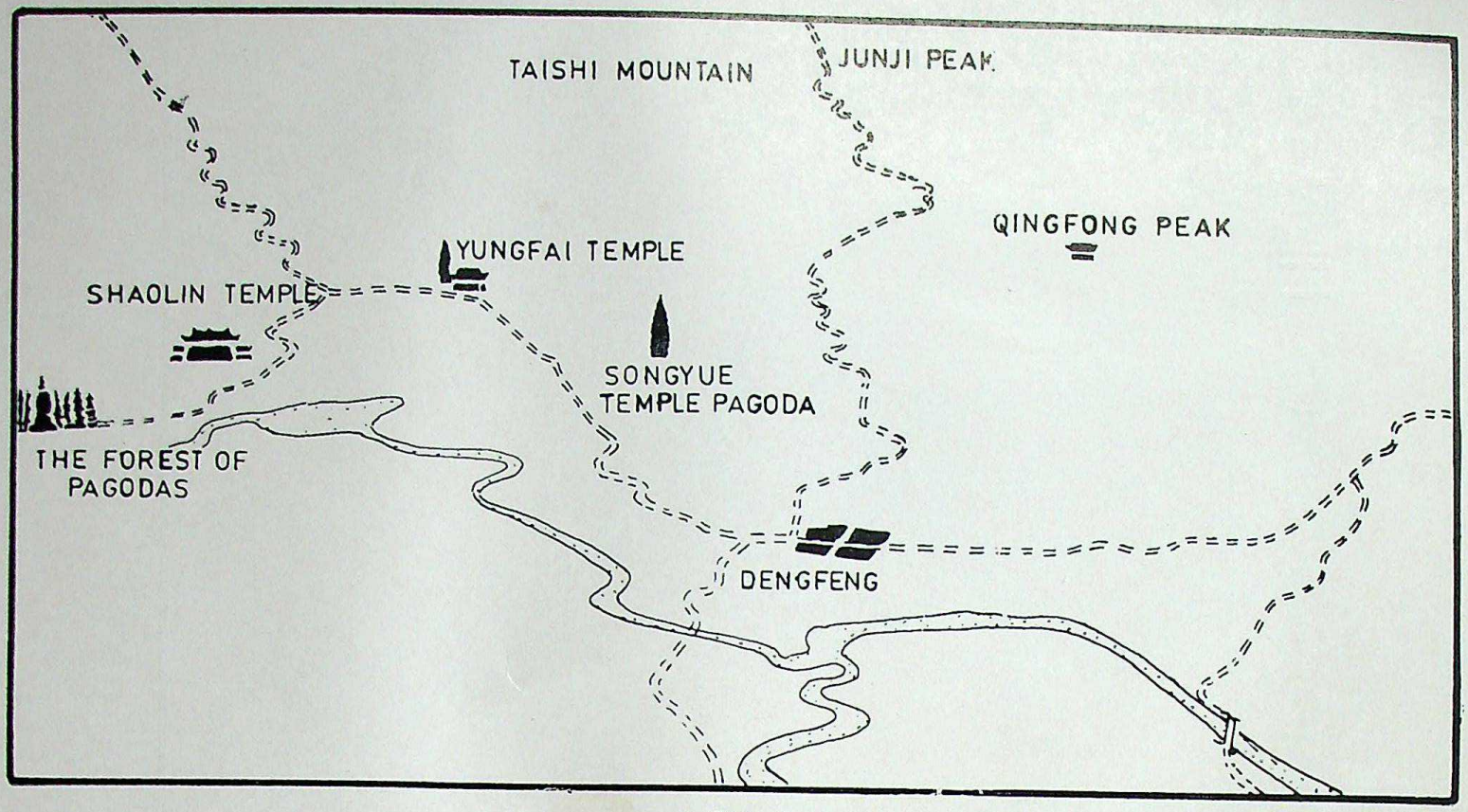

FIG - 8

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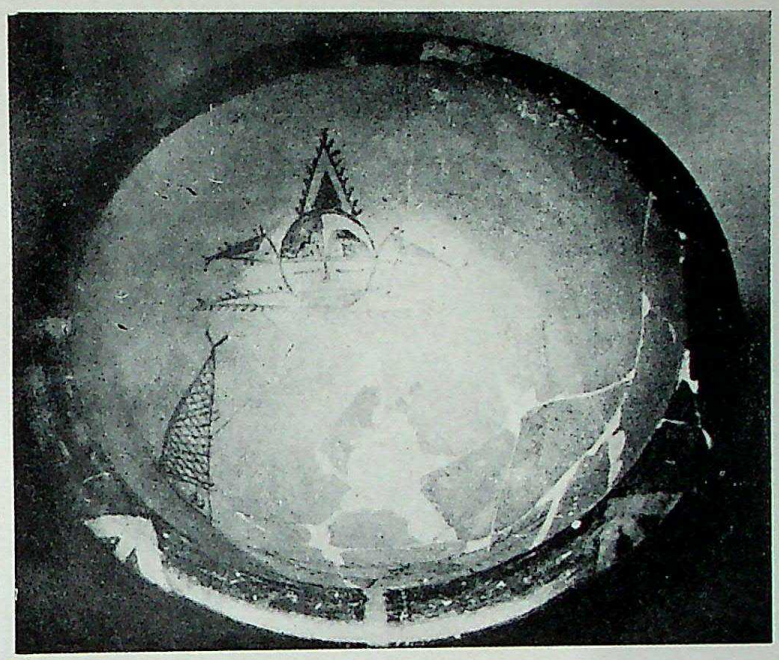
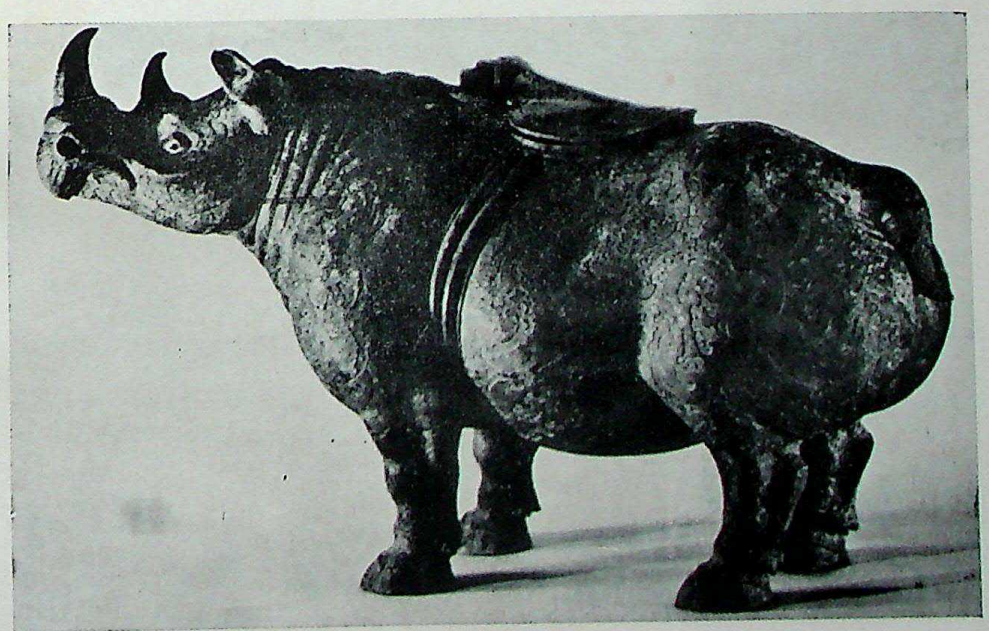


Pl. 1. Beijing Museum, Banpo village, Xian (Shanxi). Neolithic painted black-on-red pottery, basin with a broad nail-head rim. The interior is painted with Sun and fishes while the rim part on top has arrow-heads and short vertical strokes in between, in all eight—equally spaced.



Pl. 2. Beijing Museum, Xingping County, (Shanxi). Bronze Rhinoceros wrought with cloud designs over the body. c. 5th century B. C.

Pl. 3. Jiayuguan Pass (Gansu), great wall of China. Entrance at the eastern tip. Trade between east and west went through this Pass some 2000-years ago. This is the 'Silk Road' to central and western Asia and to Europe. The sturdy smoky-grey bricks at the basal part of the wall measure 60×20×10 cm. The battlements and towers were built from A.D. 1372 and later.

Pl. 4. Beijing, Palace Museum. *Tai He Men* Square (Gate of Supreme Harmony).

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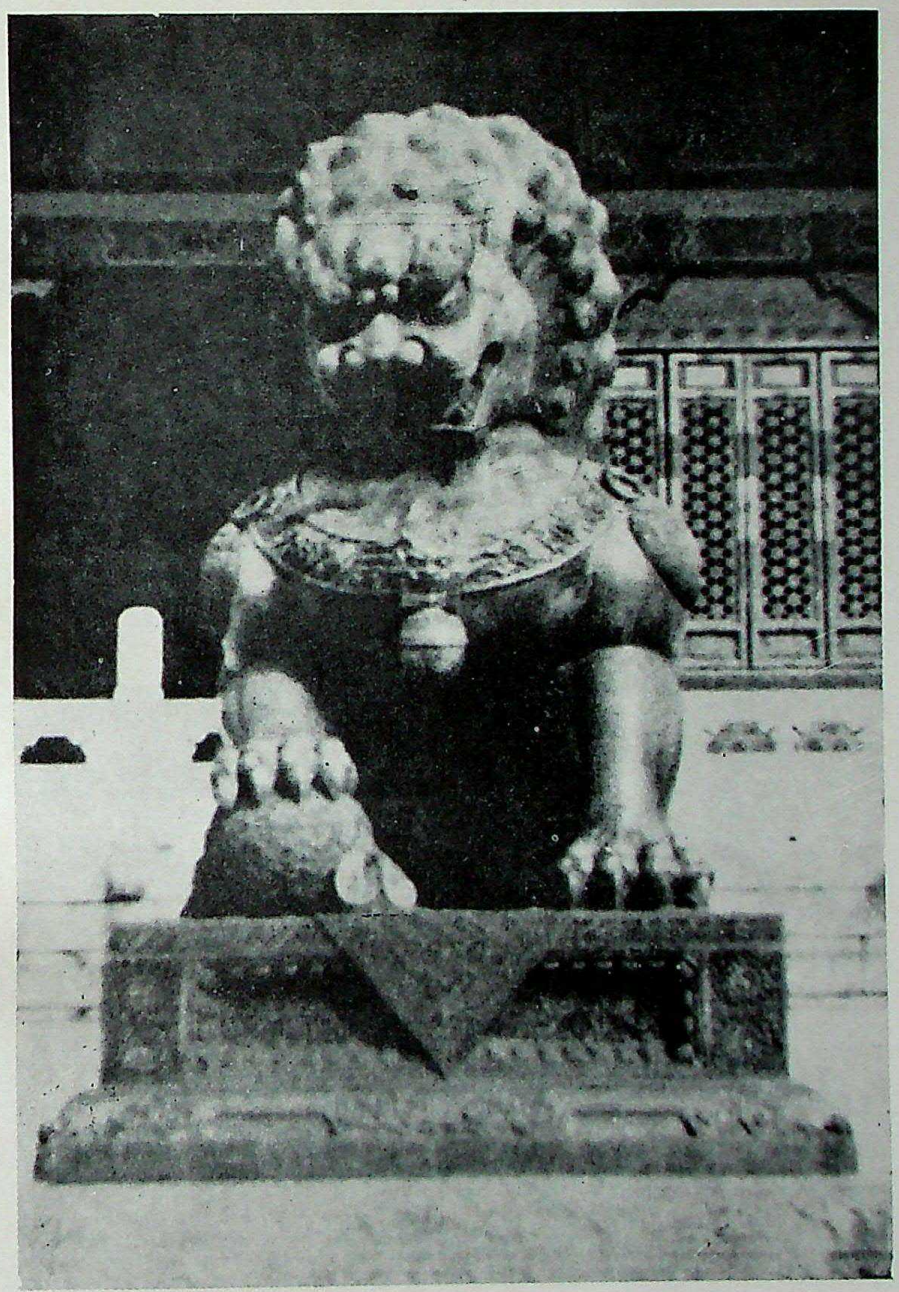

Pl. 5. Beijing, Palace Museum. Bronze Lion guarding the Gate of Supreme Harmony.

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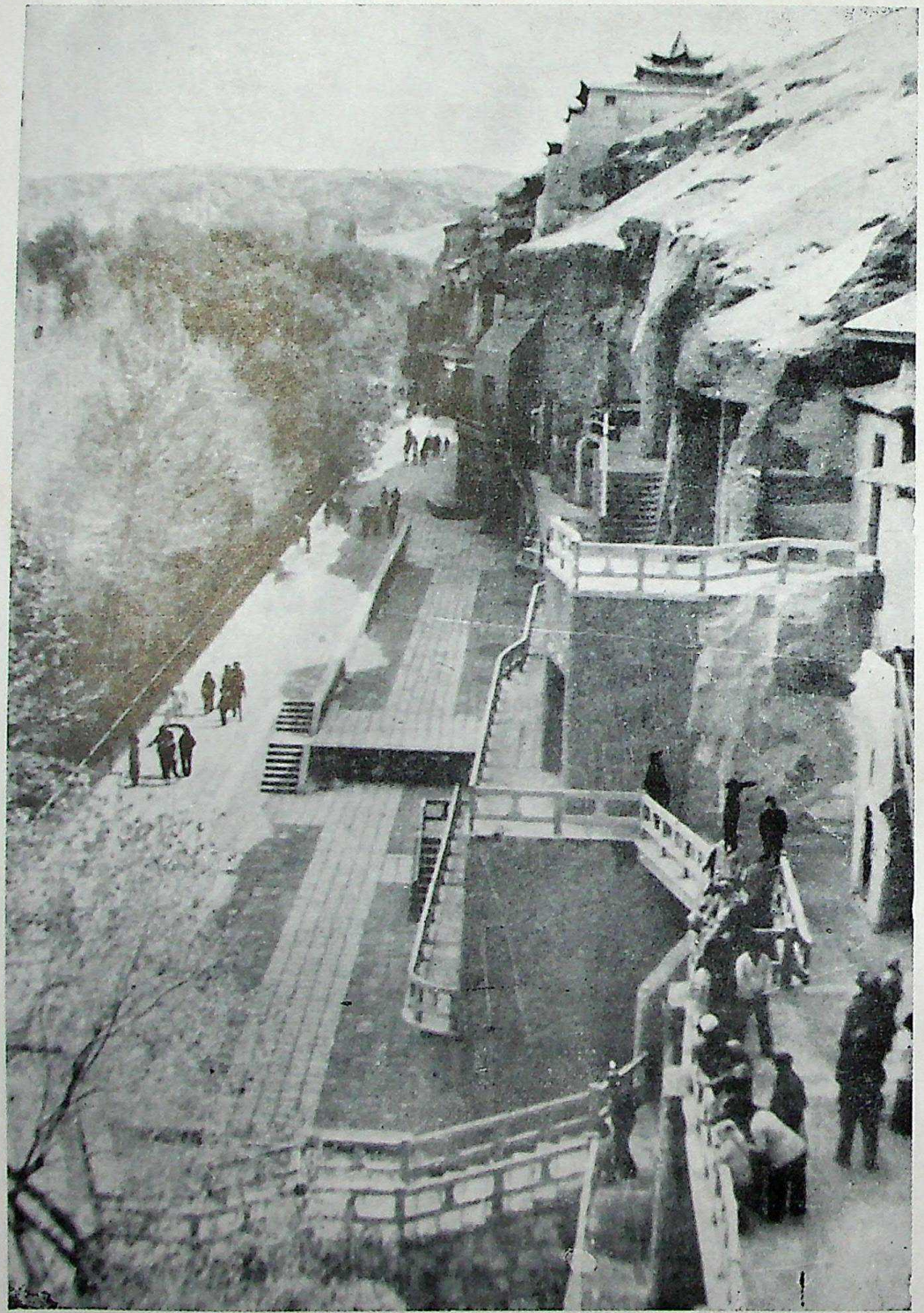

Pl. 6. Dunhuang (Gansu). General view of the caves.

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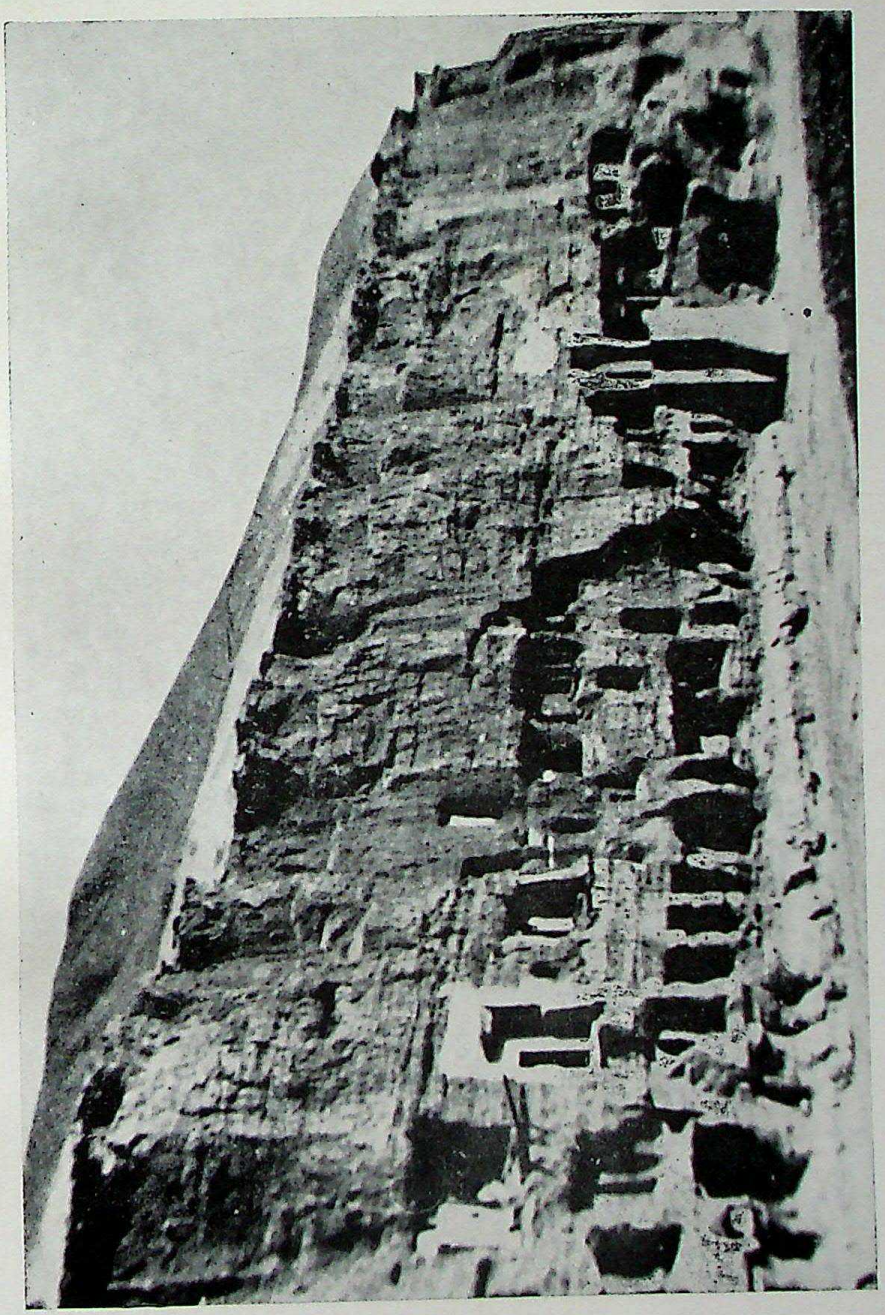

Pl. 7. Dunhuang (Gansu). General view of the caves (northern end) where artisans lived.

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Pl. 8A. Dunhuang (Gansu) Cave no. 257. The Jataka story of deer king on the hill : A fresco painting depicts the king riding on a horse swiftly towards a golden deer. The queen dreams of a nine-coloured golden deer near river Ganges and at her instance the king goes to the forest chasing the deer. North Wei Period (A.D. 386-534).

Pl. 8B. Dunhuang (Gansu), Cave no. 257. The Jataka story of deer king. King bowing before the Bodhisattva, in the garb of golden deer. North Wei period (A.D. 386-534).

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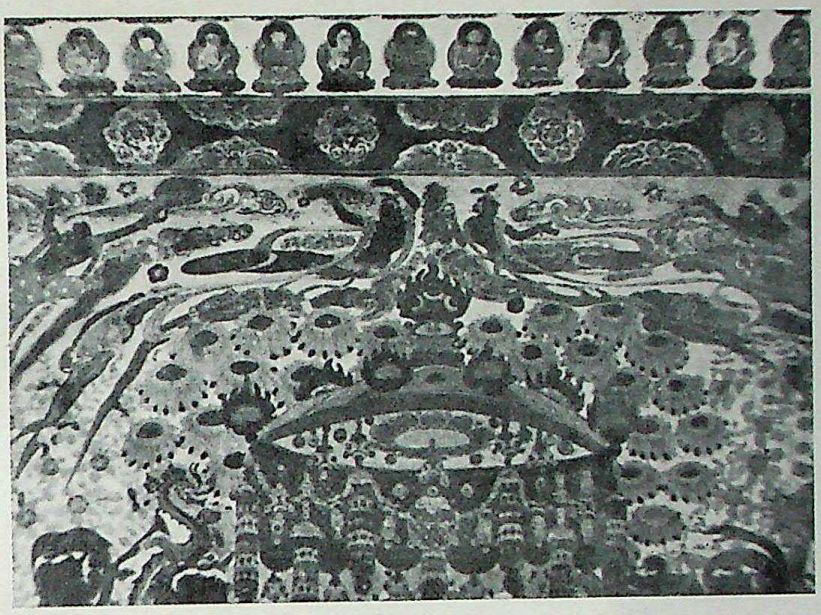

Pl. 9. Dunhuang (Gansu), Cave no. 329. Mural Sui period (A.D. 581-618). Square panelled lotus ceiling with *devis* flying. over the clouded sky. The silk garments float over their supple bodies and decorated hairdo.

Pl. 10. Dunhuang, Cave no. 248. Central niche seated Buddha flanked by Bodhisattvas. North Wei (A.D 386-534).

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Pl. 11. Dunhuang, Cave no. 259. Buddha in *Dhyana*, *Bahamandal* flames indicate Miracle of Sravasti. North Wei dynasty (A. D. 386-534).

12. Dunhuang, Cave no. 158. Dying Buddha. 15 metres long. Early Tang period (A.D. 780).

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Pl. 13. Dunhuang, Cave no. 194. An elegant full size figure of Bodhisattva, rich hairdo arranged in folds tucked centrally by a ribbon, the *Uttariya* folds across the shoulders. Tang (A.D. 618-907).

Pl. 14. Dunhuang, Cave no. 112, Musicians : Tang Period.

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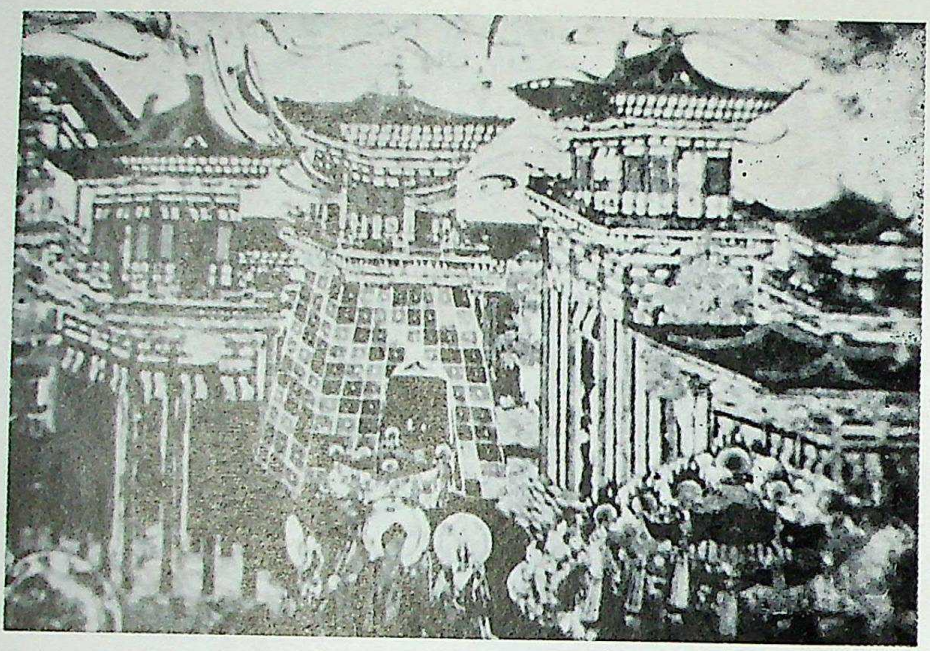
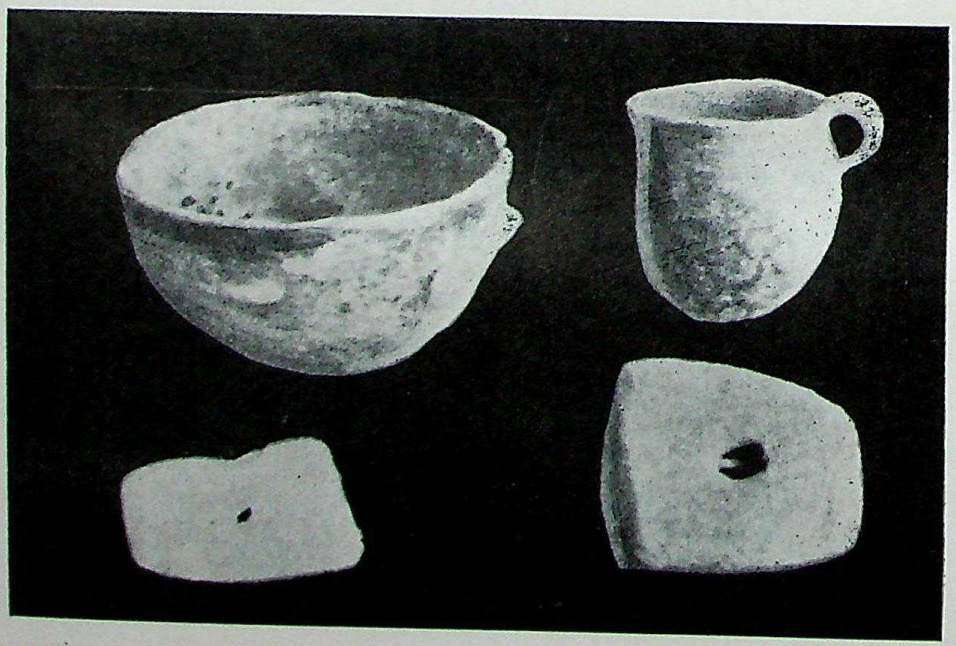


Pl. 15. Dunhuang, Cave no. 217. Design of the building patterns painted on the wall Tang dynasty (A.D. 618-907).



Pl. 16. Dunhuang, County Museum. Pottery and stone tools neolithic period.

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Pl. 17. Dunhuang, County Museum. Stone Pagoda (c. 9th century A.D.).

Pl. 18. Dunhuang, County Museum. Stone Pagoda. (c. 7th century A.D.).

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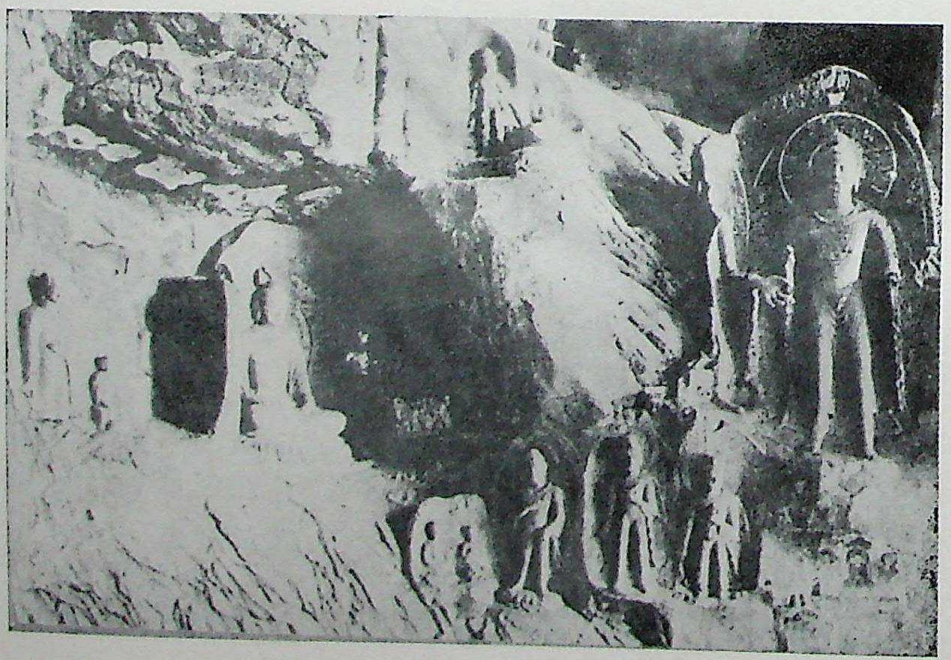
Pl. 19. Binglingsi (Gansu). View of the cave walls.



Pl. 20. Binglingsi (Gansu). Cave no. 169. Western Qin dynasty, (A.D. 420). Standing Buddha with circular *Prabhamandala*, the head knot and the *vastra* as in the Nalanda examples. The figure is quite linear and highly expressive flanked by Bodhisattvas.

Pl. 21A. Datong (Shanxi), Cave no. 12. General view of the caves at the middle part. See the courtyards with peripheral colonnade.

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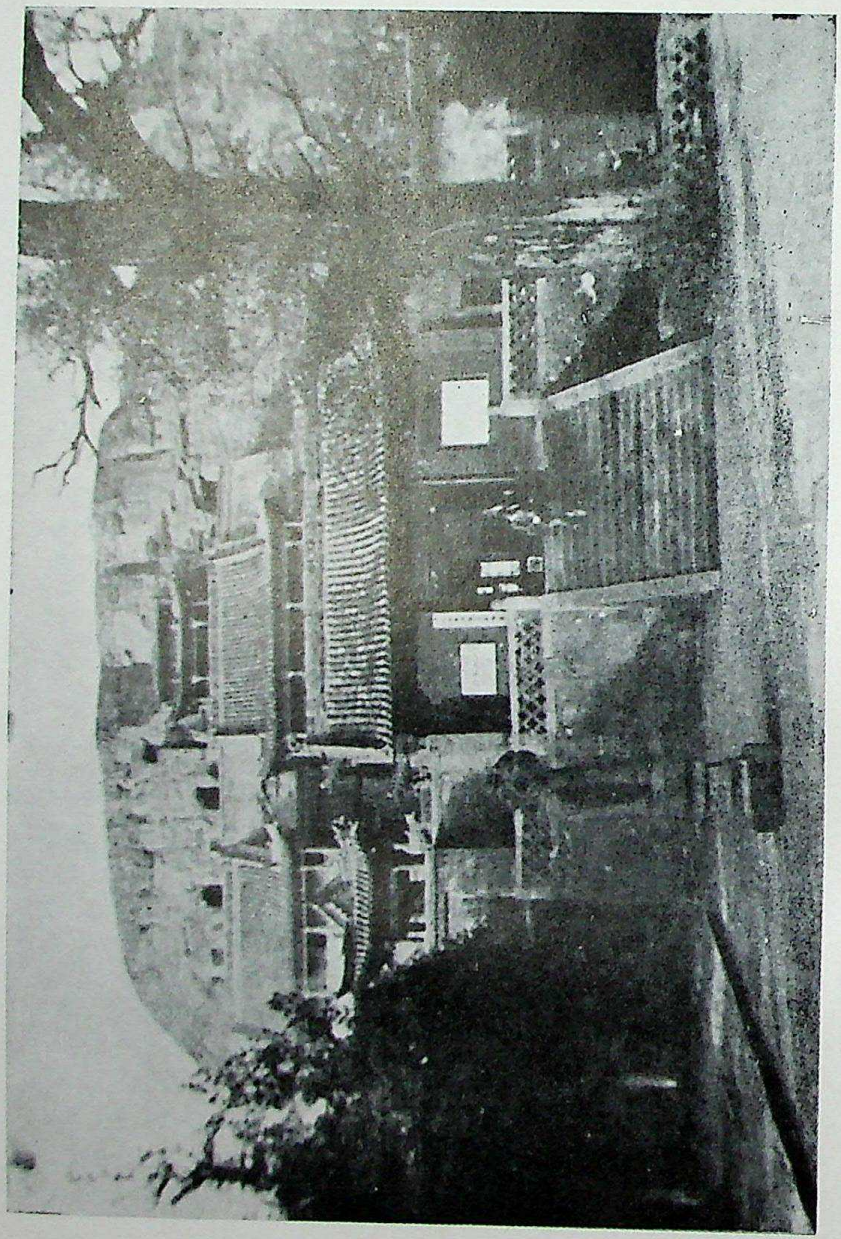

Pl. 21B. Datong Grottos-II. The frontage is marked with pavilions of later period.

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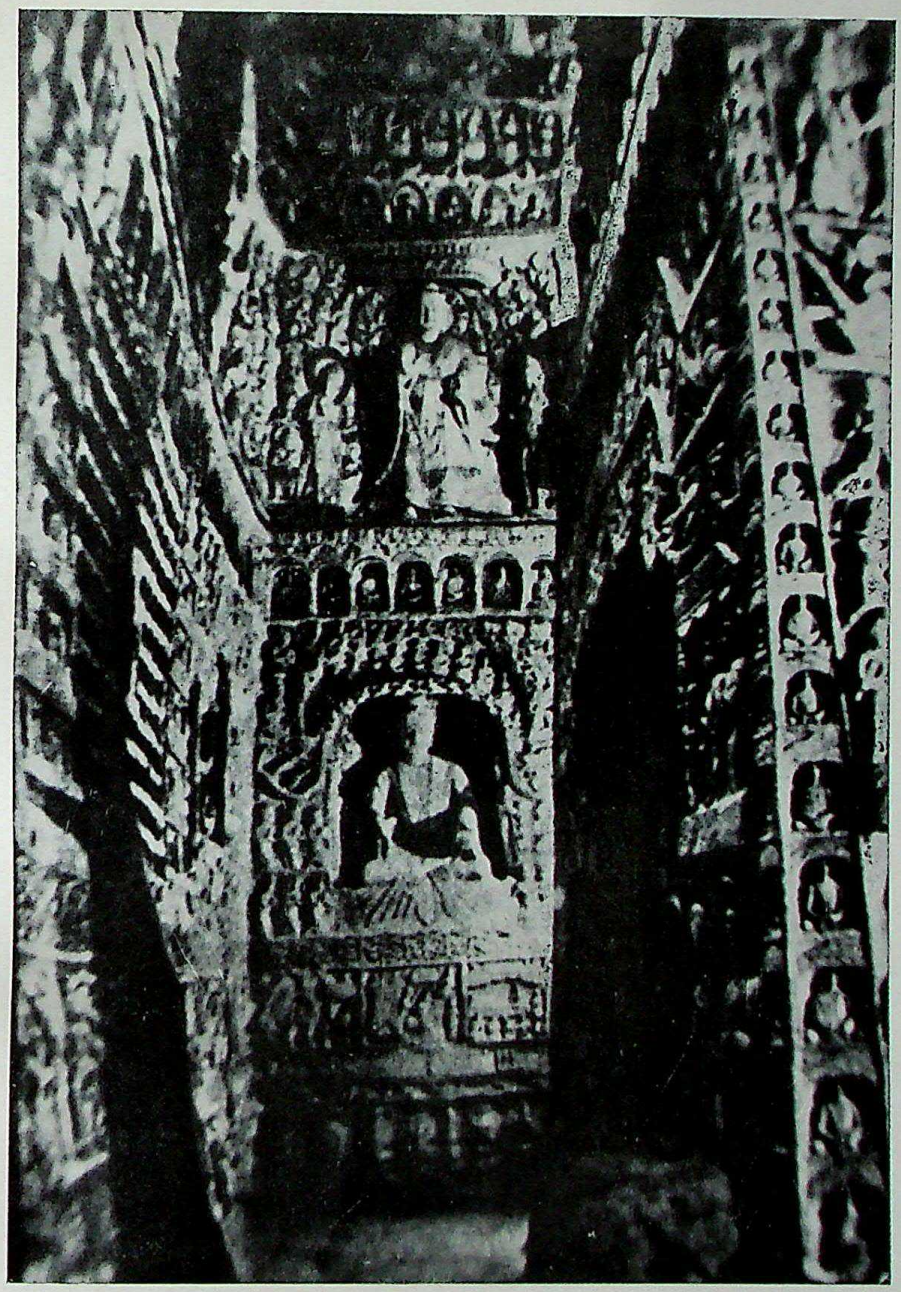

Pl. 22. Datong, Cave no. 6. Grottos of Sakyamuni, square pillared pagoda touching the roof in two sections within the inner chamber on all the four sides are niches externally and painted wooden statues of Buddhas and Bodhisattvas. This is virtually a nine-storeyed *Pagoda* with jutting eaves on the top of the pillar. At the second tier standing Bodhisattvas on lotus on each face within the niches.

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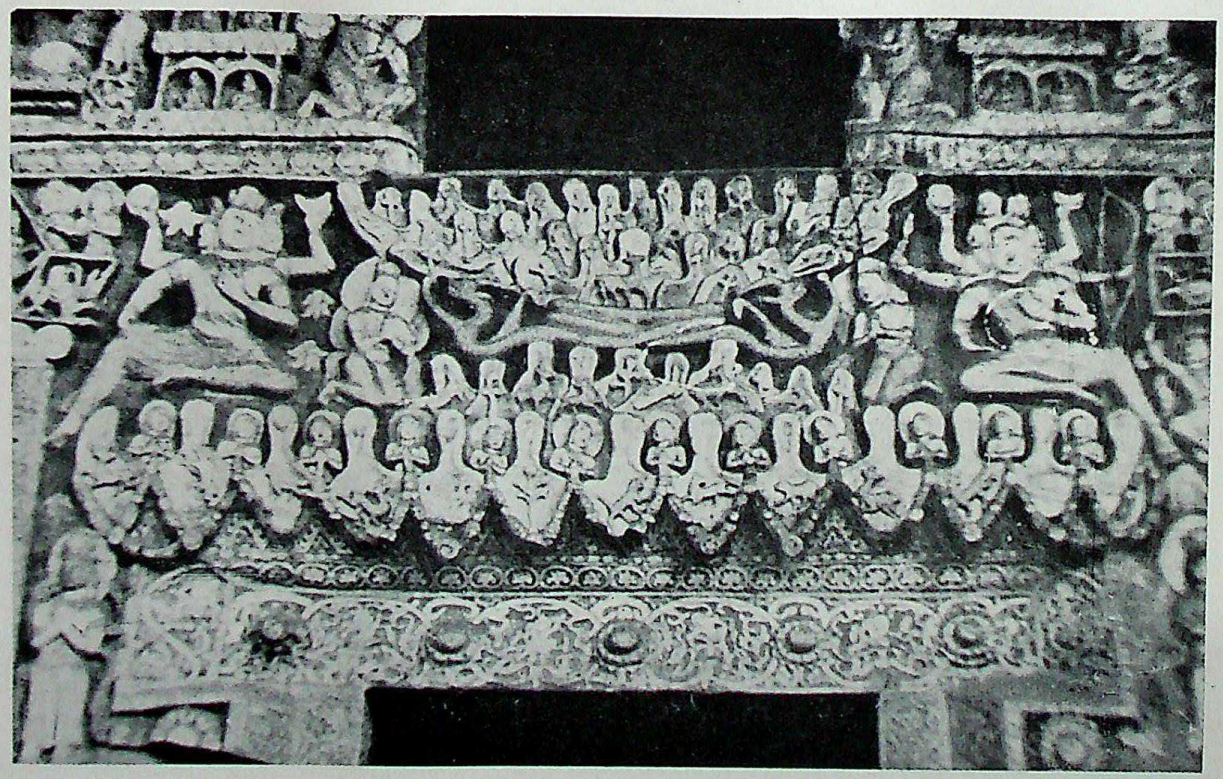
Pl. 23. Datong, Cave no. 6. Close view of the niche with seated Buddha on a big *Padma*. The flaming *Prabha* indicates miracle of Sravasti and many Buddhas above. The lower register reveals life episodes of the Master in three horizontal sections.

Pl. 24. Datong, Cave no. 6. Wenchu, the elder Bodhisattva paying a call to the sick monk disciple named Weimo at the instance of Buddha. Flying *Gandharvas* over head. The architectural detail of the long *Sala* with finials over the gable and tiled roofs with *triratna* on top symbolising *Bodhigriha*. See the *Valabhi* part also has similar decor.



Pl. 25. Datong, Cave no. 10. Near the arched entrance and the skylight carved relief in mid-sections flanking the *Uttaranga* are two celestial Gods on either side. The sculptures of sacred mountains, birds and so on characterise this theme.

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Pl. 26. Datong, Cave no. 13. Bodhisattva with crossed legs, 12.95 metres high. A celestial warrior supports the right palm. The figure has a thin coat of paint over a plastered surface, the nail holes indicate the steps taken to conserve the flaking off portions.

Pl. 27. Datong, Cave no. 8. (A. D. 465-494). Relief of Mahesvara on Bull.

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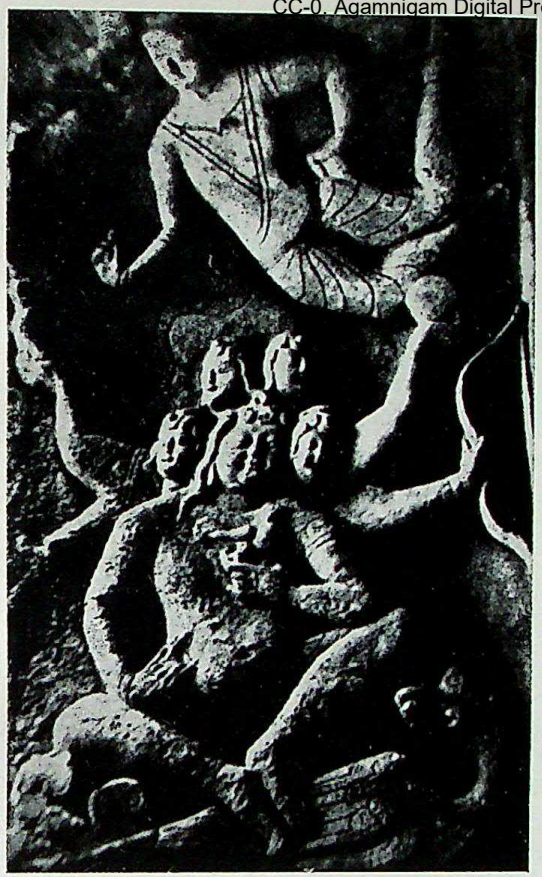
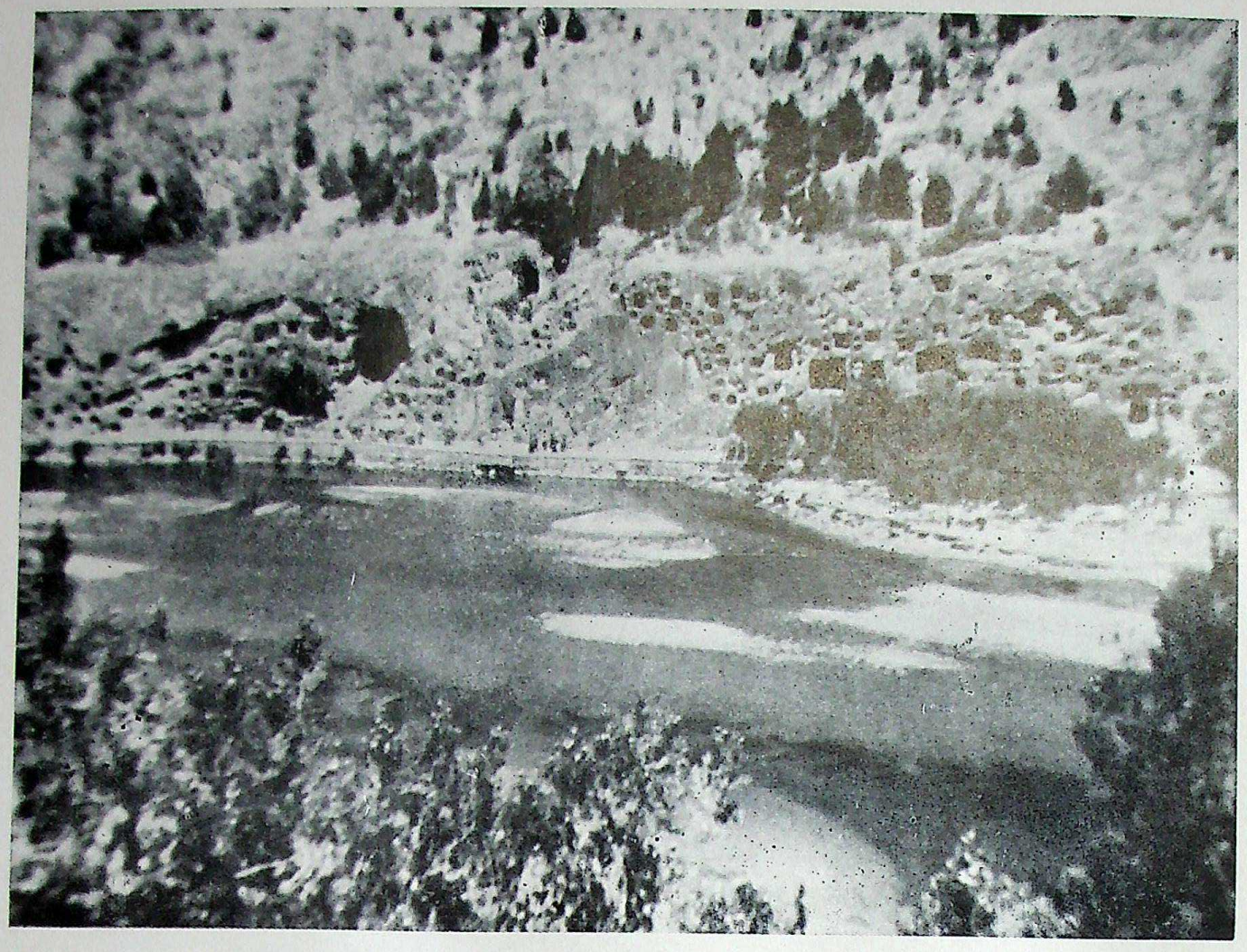


Pl. 28. Datong, Cave no. 8. Seated Karttikeya, 6-handed and 6-headed. In the lower left hand he holds a cock his *lanchchana* at the chest, seated in *ardhasana* over the back of a peacock, he has a very bold and expressive face. No *Yajnopavita*, the *Jatas* of the ornamented hairdo fell on the back of the shoulder but well creased. He has wristlets and *bahuvalayas* and indeed a very young *Kumara*. A flying *gandharva* above.

Pl. 29. Datong, Lower Huayan Monastery. Bronze Bodhisattva in graceful *namaskara mudra*. Liao dynasty (A.D. 907-1125) This is a charming example with highly expressive supple face, linear body gracefully bent, bejewelled tiara on the head sumptuously dressed all over the body, the creases of the garments very natural in disposition and the long *uttariya* encircles the hands, girdle and the end folds extend down the legs. Unmistakenly of *Pala* origin.



Pl. 30. Longmen grottoes, West mountain of the left bank of the river Yi. The precipitous cliffs fully dotted with statues, shrines, niches and *Pagodas*, stretched over 1000-metres north-south. In all 1352-caves, 750-niches and nearly one lakh Buddhist figures exist ranging from 17.14 metre tall to a bare 2 cm. in some examples.

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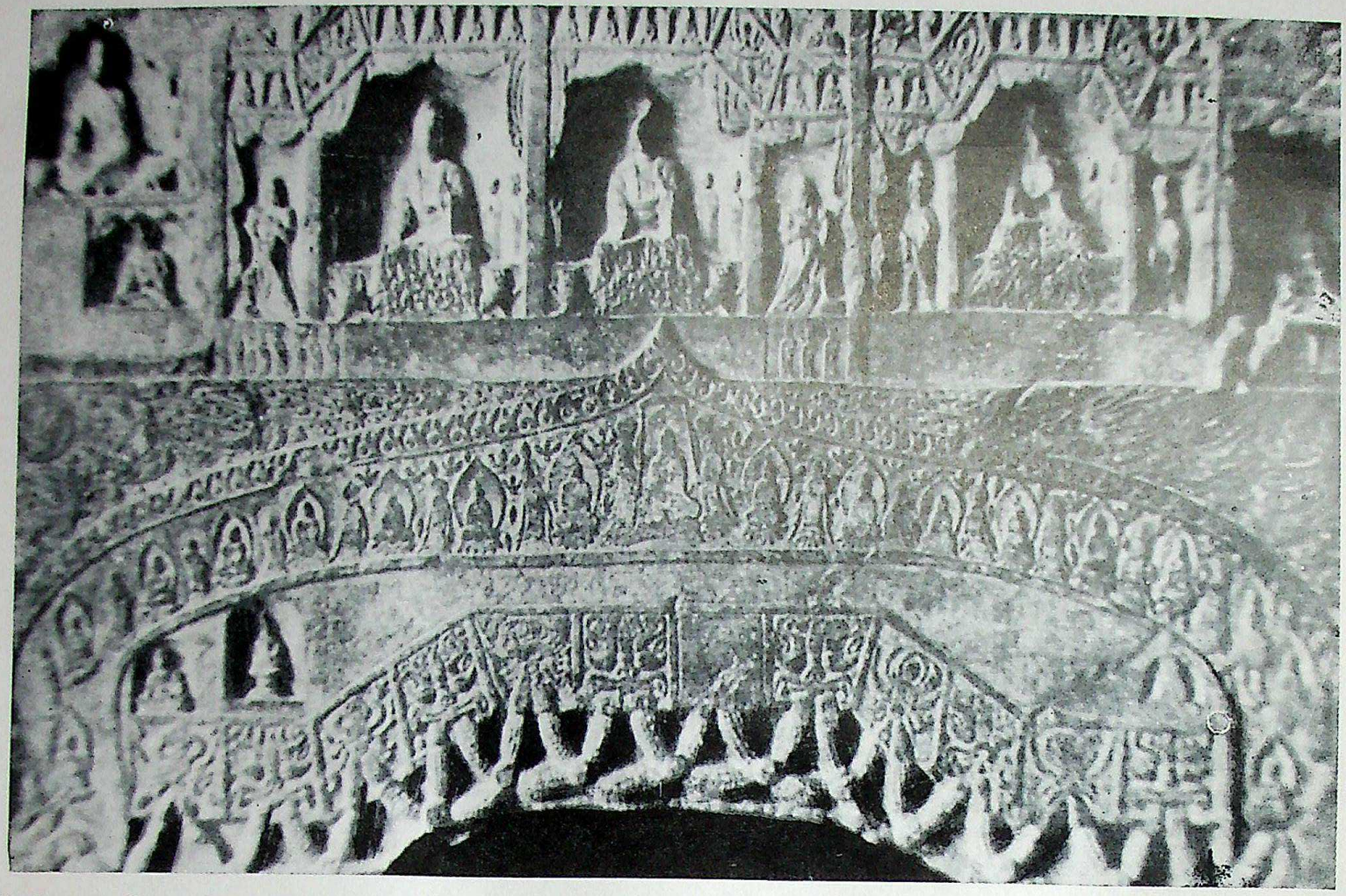
Pl. 31. Longmen, Guyang Cave. Side view : This is the earliest among the caves at Longmen dated to A.D. 494. The apsidal hall without pillars, but high vault with a seated Buddha of massive proportion over a high pedestal and circumambulatory passage. The carved niches and cells at side walls bear intricately carved Buddhist figures. The ceiling has bent rafters recalling the frame work of Aurangabad, Ajanta, Karla or Kanheri among the Deccan caves.



Pl. 32. Longmen, Guyang Cave (A.D. 494). The tapering arches possess relief work in the registers. The first one has the garland loops coming out of the mouths of the *kirtimukhas* (leonine heads). The middle register corresponds to the spring of the arch, which has the seated Bodhisattvas in low relief. The top horizontal beam part has in its front face deeper niches showing seated Buddha and marked by guardian deities.

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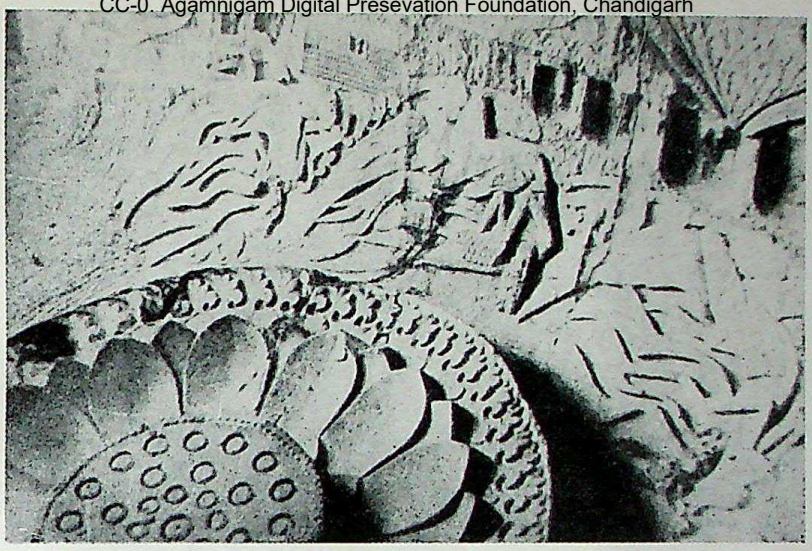

Pl. 33. Longmen, Lotus cave. Later period of north Wei. (A.D. 520-523). The large lotus carving with *Padmadalas* and calyx part sharply in relief and exquisitely rendered like the six flying *gandharvas* who are holding offerings on a plate. The floating garments and joyous youthful faces with bejewelled *Ushnishas* in each case are among the unique specimens of rock art. The wall face has minute carvings of Buddhas in niches apart from the bigger *Koshthas*. The smallest figure measures 2 cms high.

Pl. 34. Longmen (Henan). Ten thousand Buddha cave. Ist year of yongkang (A.D. 680). The massive *Urdhava* and *adhah padma* mouldings of the octagonal pedestal held by four guardian deities at the mid-section render it unique. The robust facial features, wide half-closed eyes and plumpy cheeks, broad chin, fine lips and long distended ears reflect the youthful radiance of the great Master.

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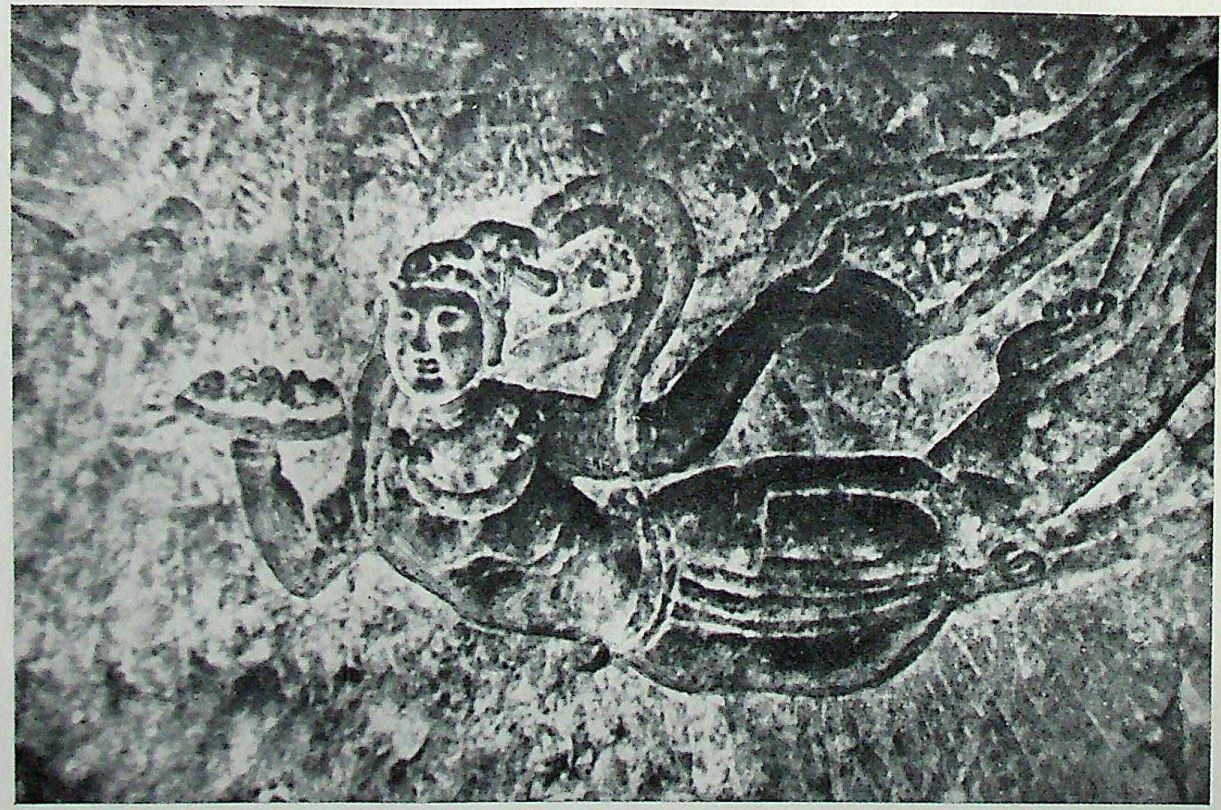
Pl. 35. Longmen (Henan). Ten Thousand Buddha cave (*Wan Fuo Dong*). Seated in *Padmasana* over a high lotus pedestal. On the back wall are 54-lotus flowers each of it containing a sedantory figure of Bodhisattva. Nearly 15, 000 miniature figures of Buddha are shown over the wall surfaces here. Ananda and Kasyapa stand over his pedestals in *namaskara mudra*. The Lotus canopy on the top has *ashtamangalas* over the outer rim. (c. A.D. 680).



Pl. 36. Longmen, Kanjing Temple. Beginning of 8th century A.D. Flying *apsaras* over the ceiling around a Lotus. In all four female beauties with plumpy bodies, loose garments, ribbons and festoons, fluttering in the air stand for a realistic depiction.
The cave is excavated by the emperor Wuzetian, Tang dynasty.

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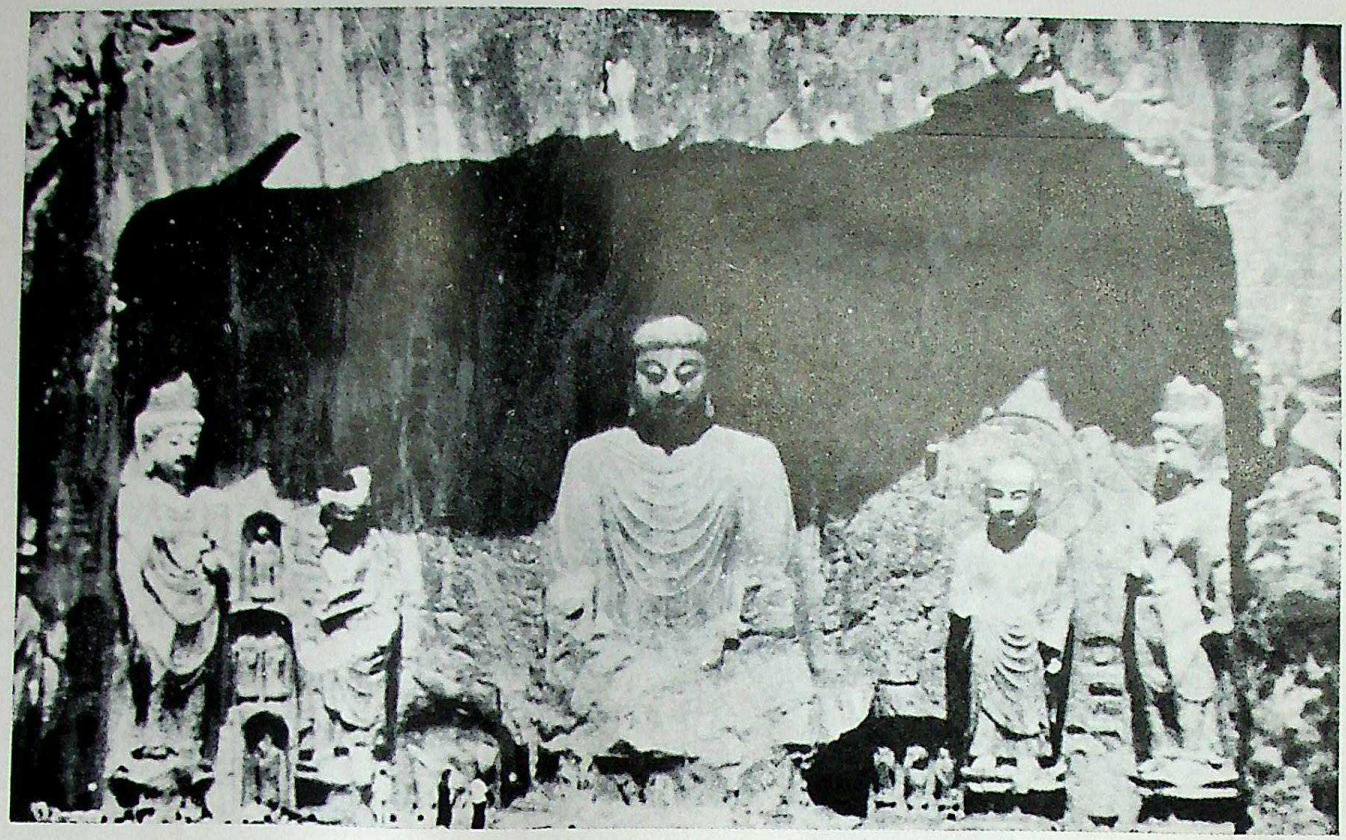

Pl. 37. Longmen : Fengxian cave. First of its kind among the rock-cut temples, it covers 36-metres east west and 37 metres north-south. The main image of Vairochana (Shan Buddha), sits in the middle against the back wall guarded by two disciples and two Bodhisattvas, while at the north and south walls are statues of heavenly generals and warriors. The Buddha is 17.14 metres tall, carved during the reign of emperor Gaozhong of the Tang dynasty (A.D. 672).

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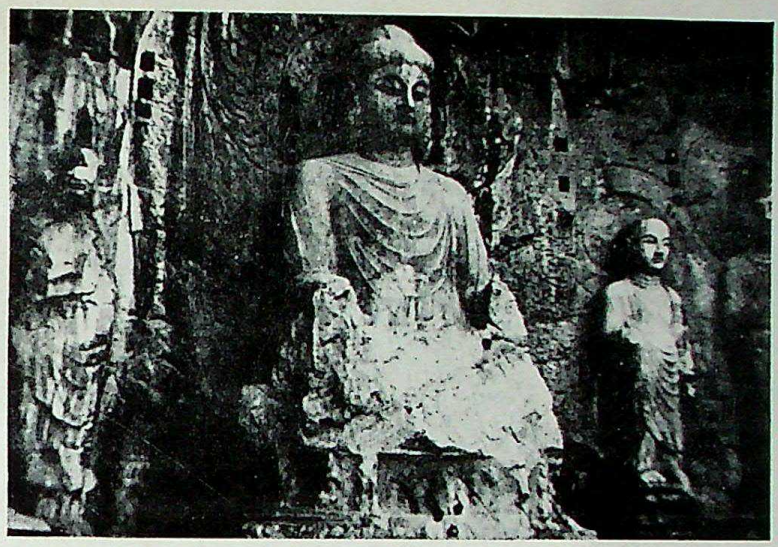
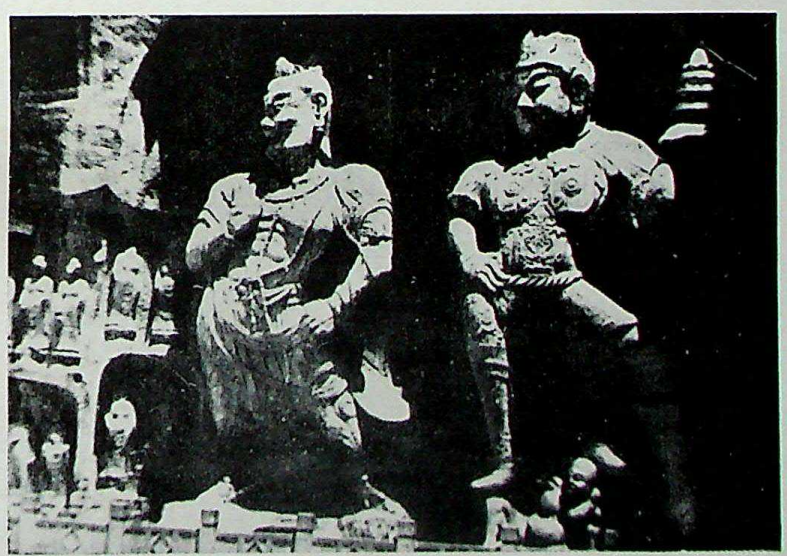


Pl. 38. Longmen, Fengxian cave. Another view of Vairochana Buddha. The gentle, smiling and deeply engrossed in meditation, this giant size seated figure is flanked on the right by Kasyapa and left Ananda. The mortise holes in an orderly fashion were meant to hold a canopy or cover over the central figure for special festivities or ritualistic observances.



Pl. 39. Longmen, Fengxian temple. North wall, protector of heavenly order—10.5 m. Clad in full armour stands over an underworld *Gana*, right arm in *akimbo*, the left carries a *Pagoda* on the palm. The man of strength at his right is 9.75 metres tall, muscular body, angry looks, knit eye brows ready to fight.

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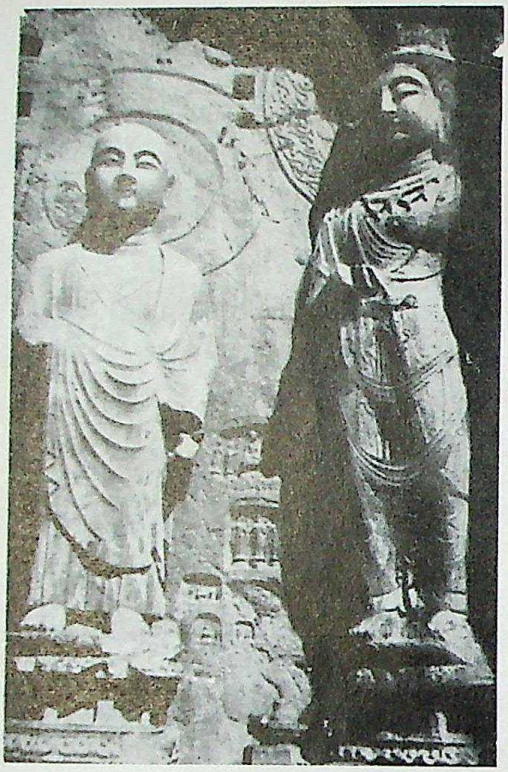

Pl. 40. Longmen, Fengxian Cave. Statue of Ananda, 13.25 m. high and left to him Bodhisattva wearing a coronet adorned with gems, shawls with jewels and tassels looped as in Kushan style.

Pl. 41. Luoyang, Frontage of Baima temple. Monolithic Sakyasimha's at the threshold and life size horses at the broad triple gateways and the tower symbolise the great event of the arrival of the first batch of Indian monks to Luoyang with Buddhist scriptures. The horse recalls the Khairagarh (Lucknow Museum) example.

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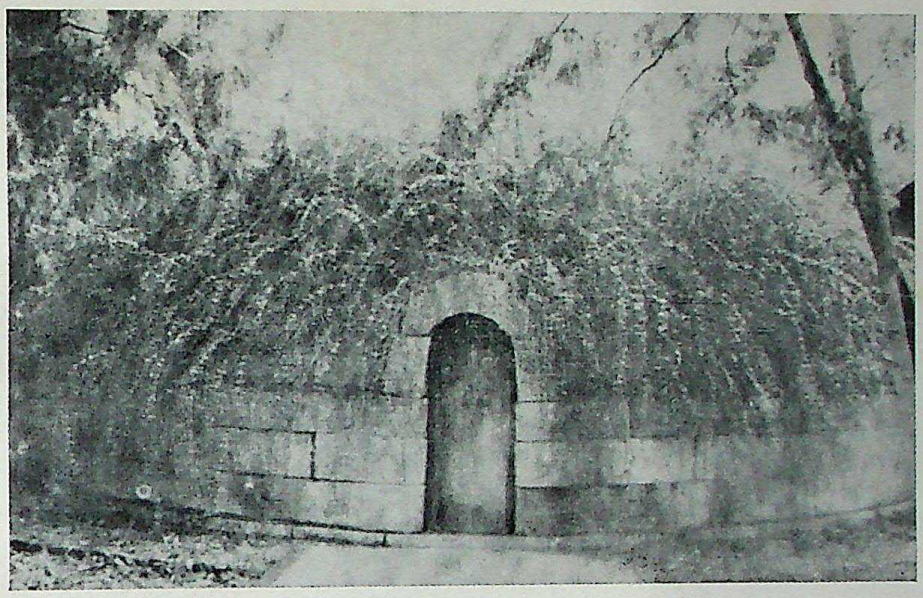

Pl. 42A. Luoyang, White Horse Monastery *Stupa* of Kasyapa - *matanga* (*Jio mo teng*) 1st century A.D.

Pl. 42B. Luoyang, White Horse Monastery *Stupa*, of Dharmalakshana. (*Zu Fa Len.*) 1st century A.D.

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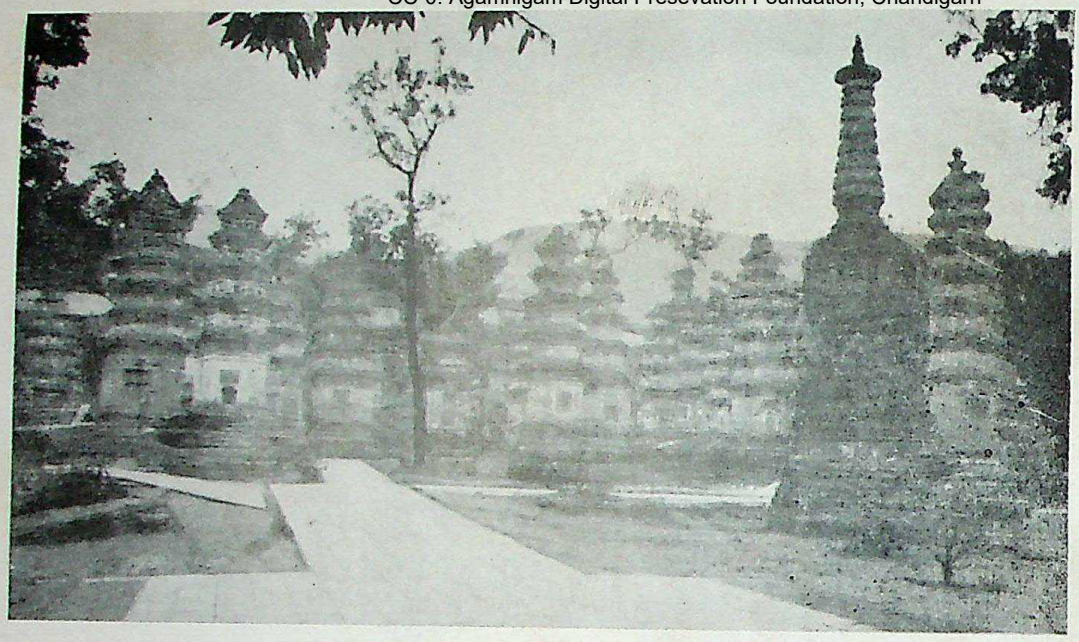
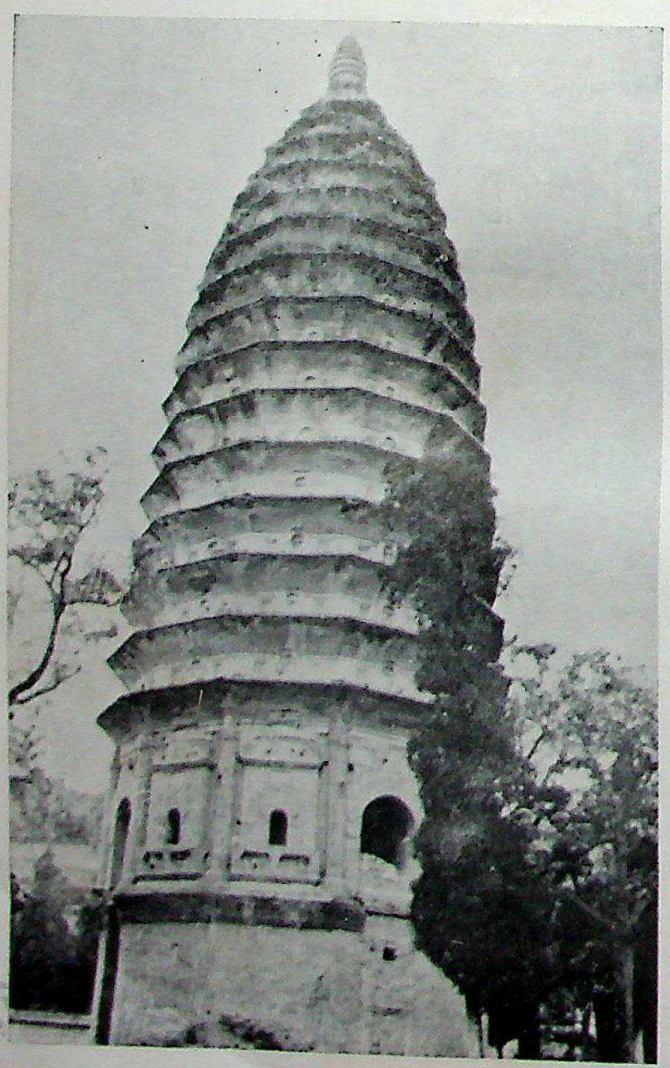


↑ Pl. 43. Shaolin, Forest of *Pagodas*, earliest dated to A.D. 633, the latest 1329. The tallest one recalls Bodhgaya example. (Refer cover page in colour).



← P. 44. Shaolin, Songyue Pagoda. Earliest brick temple with broad octogonal base and a thirteen storeyed tower, a *mukhyavimana* type, each storey well marked out with *chaityakudus* on the *Kapota* face of the *tala* elevation achieved by cut and moulded bricks.

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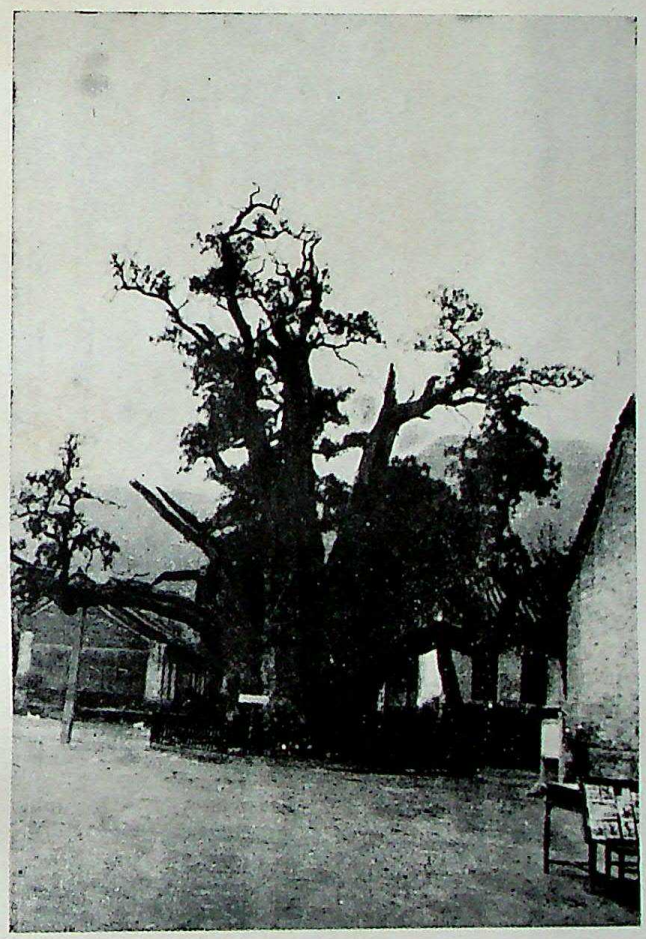

Pl. 45. Song Yong School. The most ancient cypress tree. In-railing. 3000 years B.P.

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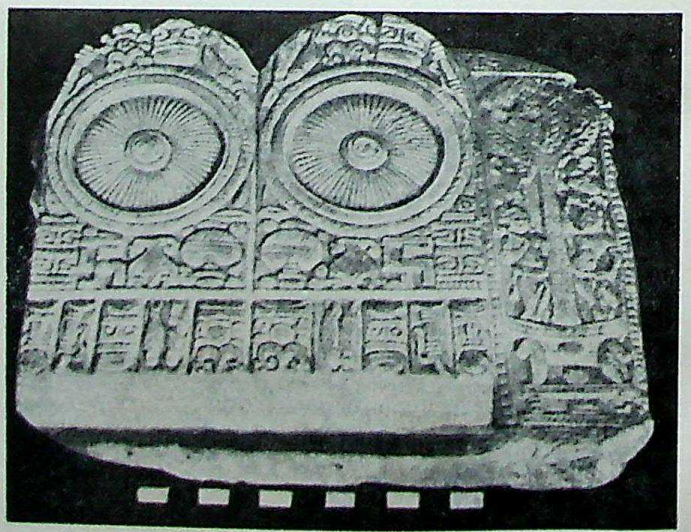
Pl. 46. Amaravati, Drum slab. Satavahana 2nd century A.D. Depicting *Buddha*, *Dharma*, and *Samgha*, the three canons *(mantras)* of Buddhism and worshippers paying their obeissance. After Douglas Barret, *Sculptures from Amaravati in the British Museum*, (London, 1954), Pl. XX-a no. 59, p. 68.

Pl. 47. Nagarjunakonda. Inscribed *Buddhapada* from Monastic Site no. 38 established by the Ceylonese Sects. See the *Bodhirukka pasada* at the left border. Ikshvaku period. Circa 3rd-4th century A.D. After *IAR*, 1955-56, PL. XXXIX-C.



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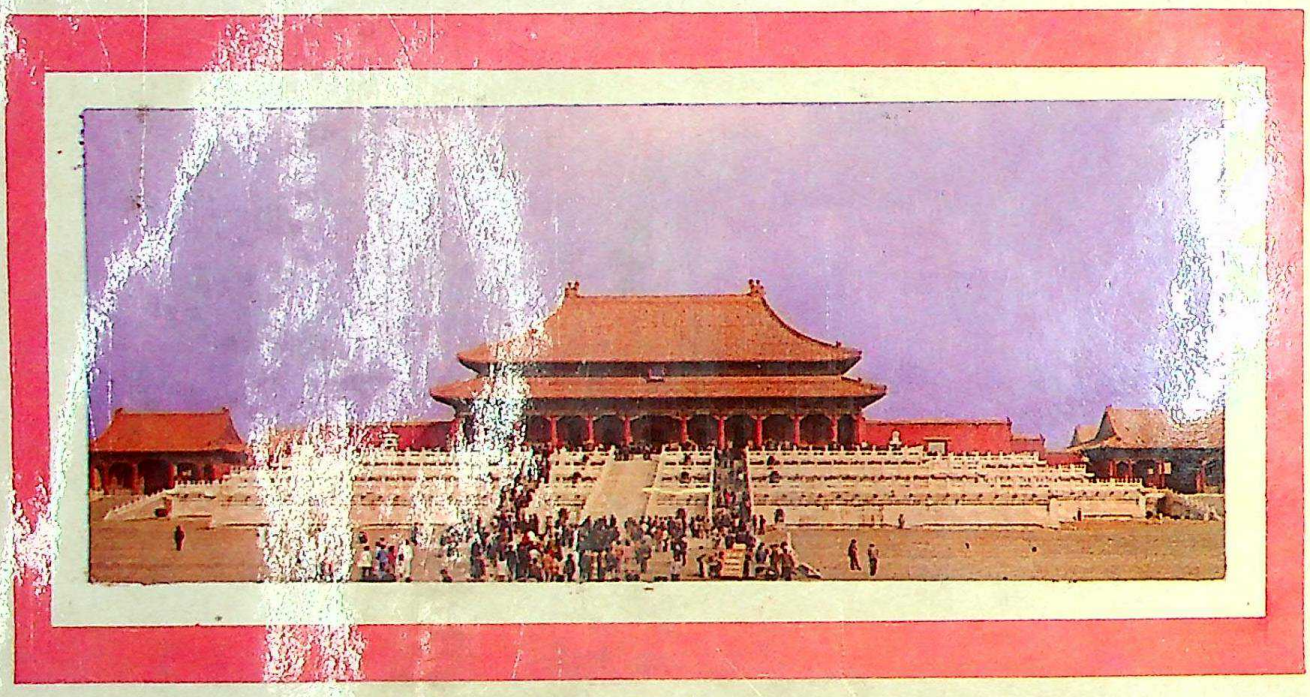

PL. 4

PL. 5

SUNDEEP

Sundeep Prakashan
Delhi